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"LA TOILETTE"

By Francois Berraud (Swiss, Aged 33)

Acquired by the French Government from the Artist's Paris Exhibition.

See Article on Page 15.

1st OCTOBER 1932

25 CENTS



"STILL LIFE"

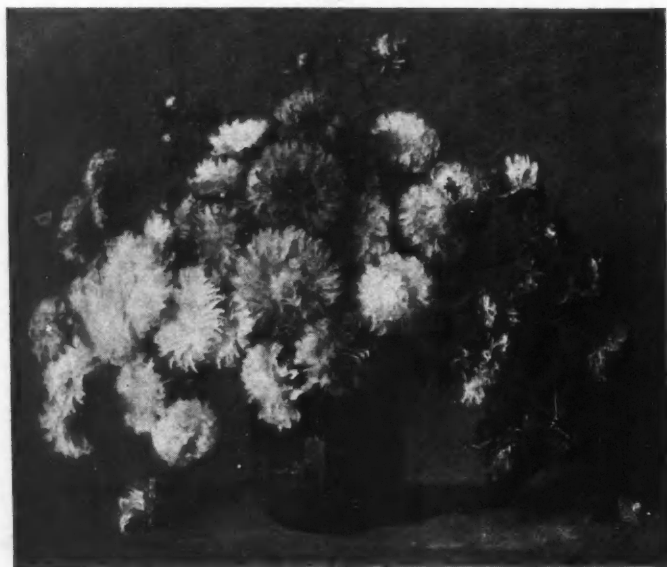
By HARRY WATROUS

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The New Season

This is the first number of the Fifth volume of THE ART DIGEST, and with it the magazine marks the opening of the new 1932-33 art season. It joins the artists and the art dealers in looking back over the last three years of depression and struggle, and in rejoicing that it has ridden out the storm.

What of the new season? A month ago, with the boom in stocks and wheat and cotton adding billions of dollars almost daily to the actual spendable wealth of the United States, a distinct feeling of optimism prevailed. The slump that followed dampened some hopes. But signs are not absent that the nation is now actually in the process of recovery toward economic normalcy.

THE ART DIGEST's inclination is toward optimism. Enough of it will bring a satisfactory season to all and a prosperous season to some.

Does It Hurt Art?

Does destructive criticism by American art writers prevent the public from buying the creations of American artists? Does the bitter warfare of the "isms" in art discourage prospective patrons and keep them in a waiting and inactive mood?

These are questions which are beginning to stir serious thought in the art world. THE ART DIGEST has received several communications on the subject. Recently it received one from Mr. Frederick Schwankovsky of Los Angeles, which is substantially a repetition of a speech he made at the California Art Club. Because the article, which is entitled "Art Depreciation," is calculated to stimulate thought on the subject, it is herewith printed in full:

"Artists have ever been prone to find fault with specific works of art. They do this with the good intention of driving bad art out of existence; but they also confuse the layman,

"144"

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reverse each other generation after generation and serve on the whole to depreciate art as a whole.

"In professions, and more and more in business, it has been discovered that a professional and industrial ethics which prevents much 'knocking' is beneficial to all those involved, including the public. The faith that if we accent the good, the bad will tend to disappear is a growing thought form of the dawning new era. It will be suggested here that the art critic, professional and amateur, may, very unintentionally, be an obstacle to the development of art in as much as he exercises negative appreciation.

"We have heard much about the development of an American art other than that of our Amerindians, which developed without the help of the academy or the press critic. Mr. Arthur Millier, himself a professional critic, as well as a working artist of real merit, tells a story which illustrates my point.

"It seems that collectors are now hunting the paintings made by itinerant 'artists' for farmers in the American art hinterland. These paintings, which would have been condemned forthwith by the academies and the critics of their period, discover to us an American primitive quality, which they are now sought for, and which they are now valued for. In large centers, exposed to a fusillade of imported art canons, this primitive American spirit was always blown to bits and survived only in remote and forgotten places.

"By the time it has passed a jury and been reviewed, we may be sure that a painting which is not condemned has a certain expectedness about it, and is canonically correct for that particular generation.

"What if we let art grow and expand as it

would! Unrebuked, depending on its power to please the American people for existence, would that delicate, sensitive, elusive American theme merge? It is here suggested that it might, and that it can hardly do so while the international canons are booming.

"In any case it is evident that the would-be purchaser is puzzled and inhibited by reading or hearing that the object of his expenditure is condemned or belittled by some established authority. The public which is taxed for a monument or the decoration for a public building is considerably dismayed to have the morning paper tell them that their purchase is full of faults, and the art commission is thrown into confusion.

"If these verdicts were really final and veridical, nobody could gainsay them or suggest that they be not made. But other critics of the same period, and maybe all critics of the following generation will praise the work for the very qualities, often, for which it has elsewhere been condemned. The result is confusion.

"Of course, it will be hard for all of us to forego that lurid hued, ego-maximizing quality which inheres in finding fault, in swatting, in destruction; but twice the column inches now devoted to art criticisms, as it is, could be used for approving of the good and educating the public toward understanding the inspiration critics find in works of art.

"There is a whole philosophical orientation involved here. Man begins as a Devil worshiper, and passes into a middle age of dualism in which he believes in the reign of good and evil. There are unmistakable signs that we are more and more developing toward an accent on the good, toward a faith that if we will contemplate the good, the bad will withdraw. May this new orientation not be applied to art

as well as in other walks of life? Those who love art more than they love self-gratification in the indulgence of fault-finding will want to try the new attitude."

Certainly, if a change in the spirit of art criticism will help to translate America's newly developed art interest into actual desire for possession, Mr. Schwankovsky's thesis is worthy of very serious consideration. Especially in these times!

Carstairs Meets Death

James Stewart Carstairs, the artist who was forced into bankruptcy, and who lost all his possessions, which were sold for a pittance at auction, and who thereafter gave out the bitter interview which was printed in the New York newspapers and in THE ART DIGEST, died in his room on Sept. 19 from an overdose of a sleeping potion.

Neither the artist's friends nor the police believe that Carstairs' death was a suicide. Since the culmination of his troubles he had been a victim of insomnia, and had been administering a sleeping potion to himself in order to gain rest.

An International Group

The Eighth Street Gallery, which was opened at 61 West Eighth St., New York, last April and which thereafter held five group exhibitions, has opened the new season with an international show of paintings, sculptures and lithographs, to continue until Oct. 15. Among the 17 artists are Burliuk, Chagall, Charlot, Rouault and Max Weber. One of the works to attract attention is a caricature by Samuel Weinik, "The Hoofers," which reveals Herbert Hoover and Al Smith, marching together in a comic step.

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European Editor
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New York, N. Y. 1st October, 1932

No. 1

Modern Museum

American art will be featured this season at the Museum of Modern Art, with four of the six scheduled shows being devoted to the native expression. Three of these will comprise painting and sculpture and one will illustrate a phase of American architecture. The other two exhibitions will consist of sixty reconstructions of Persian frescoes of the XVIIth century and a large showing of "Masterpieces of Modern French Painting."

The formal opening of the 1932-33 season will take place on Nov. 2, when the work of sixty American painters and sculptors will be placed on view. Although not intended as an historical survey, the show, which covers the period 1862-1932, will represent all the important schools of American art of the past seventy years. The artists will be divided almost equally between the XIXth and XXth centuries. No attempt will be made to represent all the meritorious artists who were active during the period, but the museum has endeavored to bring together works available in public and private collections in an exhibition which will present vital contributions to American art. Selection was made on the basis of the merit of each example, rather than on the reputation of the artist.

According to the announcements, "characteristic works will be shown of the great landscape school, George Inness, Homer Martin, and Alexander H. Wyant; the XIXth century individualists, Whistler, Winslow Homer, Thomas Eakins and Albert P. Ryder; the cosmopolitans, Frank Duveneck, John Singer Sargent, Abbott Thayer, Mary Cassatt and others; the impressionists, John Twachtman, Childe Hassam and others; the Philadelphia and New York group which came on just before the impact of modernism in the second decade of the century; and the contemporary group which has developed since the time of the Armory Show." In sculpture, the selection covers the period from J. Q. A. Ward to the present time.

The exhibition will be under the direction of Holger Cahill, who for many years has made a study of American art and who has conducted research in the field of folk-painting and folk-sculpture for the Newark Museum.

The reconstructions of XVIth century Persian frescoes, which will go on exhibition on Oct. 12, are the work of S. Katchadourian, living Persian artist, who painted them in tempera on paper. The originals were produced in two palaces in Isfahan, Ali Kapu and Chahil-Sutun, which were built by Shah Abbas the Great, who made Isfahan his capital in 1600. The reconstructions were exhibited in Paris at the Musée Guimet last Spring and the critics pointed their close relationship to French modern art, particularly to the work of such artists as Matisse and Picasso. They were brought over by the American Institute of Persian Art and Archaeology, which is arranging an extensive itinerary for them.

A Portrait "Movie" by Wayman Adams



"Frederick Van Wyck," by Wayman Adams.

A preview to a selected audience was given by the Metropolitan Museum of the latest moving picture it has produced in its art series. The spectators, many of whom were distinguished figures in the art world, were unanimous in declaring it a most remarkable achievement, and the museum thinks it is the best art "movie" it has yet sponsored.

The subject is Wayman Adams painting a portrait. The camera recorded his work from start to finish. He chose as his subject Frederick Van Wyck, member of an old New York family, whose "Recollections of an Old New Yorker (1860-1902)" will be brought out soon by Liveright, Inc., with 120 drawings by his wife, Matilda Browne. Three hours of actual time were consumed in painting the portrait, which put upon the film every stroke of the

brush and every expression of the sitter. Something like 28,000 feet of film were consumed. After the usual trimming the movie runs about 50 minutes. It reveals the method and the technique of Mr. Adams in a way that will be of great benefit to art students and will be informative to art lovers. The conditions were most trying, both for artist and sitter, the work being done under a light of 200 candle power. Sometimes there were minor mishaps, as when the light went out in the middle of a brush stroke, but none of these, of course, remain in the finished product.

The film ends with a "fade-out" in which the portrait disappears and Mr. Van Wyck takes its place. The audience at the preview gave a loud burst of applause, and held

[Continued on next page]

"Finds"

The press of the world hailed recently the discovery of 30 paintings by "old masters" in a castle in Slovakia. The sales room correspondent of the *London Times* takes a pessimistic view of the "finds," giving some facts and advice which should dampen to some degree the optimism of those finders of "long lost" treasures, who are continually bringing them to the attention of dealers expecting quick wealth. The auction room provides the best test of their authenticity, he wrote, continuing:

"Many pictures, it is true, of great artistic and monetary value have been found in out-of-the-way places, but 30 years' experience has led me to discredit such reports unless they are supported by the soundest evidence. Those who 'dive at whiles for easel-lumber' read with envy of the purchase for 4d. in the little Flemish village of Waesmunster of a portrait by Van Dyck of his sister; of the unearthing of a painting by Franz Hals in a Lille tradesman's house, and of the discovery of a 'long-lost' canvas by Dürer by a farmer's wife at Waereghem, near Courtrai, which she later sold for a few coppers to the son of a local coach-painter—and yet one can learn nothing of the ultimate fate of these reputed remarkable finds. Can some of these tales be figments of some journalist's imagination?"

"The test of the authenticity of a painting is provided by the auction room, and it is only when one of these finds passes this test that its genuineness can be definitely accepted. The history of the auction room, in fact, is filled with incidents of unexpected fortunes coming to owners of pictures, of the value of which they were quite unaware. . . .

"In 1929 an unrecorded Rembrandt, inherited by an admiral's wife from her father, realized 15,600 guineas. Its owner did not trouble to attend the sale, and would have been satisfied if it had realized £500. It is such tales as these which tend to cause the owner of a faded and dirty canvas to regard it as of considerable value, only to be disillusioned when the picture is sent to the sale room.

"The general public, too, know the names of only a few artists. They have heard of Rembrandt, Raphael, Gainsborough, Reynolds, and Romney, and as a consequence any dark portrait the features of which are scarcely discernible beneath the grime of years is supposed to be the work of the great Dutchman; any painting of a Madonna is credited to the painter of the Ansidei Madonna; while a portrait of a man or woman in eighteenth-century dress must perforce be by one of the great triumvirate, Reynolds, Gainsborough, or Romney.

"In regarding old pictures, too, one must remember that since, and even before, Hogarth's time thousands of 'old masters' have been imported into this country, very few of which possess any artistic merit whatever. For instance in *The Times* of September 1, 1846, there appeared the following paragraph:—"

A Portrait "Movie"

[Continued from preceding page]

a jubilation. Some of the women portraitists flocked around Mr. Van Wyck and awarded him with a smack. Another woman was so enthused that she said she felt as if she had been in Heaven, at the Creation.

The film will be made available by the Metropolitan Museum this season for use by other museums, art associations and schools.

vessel has arrived in London from Leghorn with a cargo of paintings by ancient masters.' Referring to the Customs Returns of that period, the curious will find that in the year 1845 no fewer than 14,091 pictures were imported into England, the duty being 1s. a picture and 1s. a foot up to £10. At this rate a million pictures would have been brought to England in the nineteenth century, and it would be interesting to know where they are to-day. Many English travellers, too, employed artists to make copies of great gallery pictures, which now often appear in the market as genuine works; while one must not forget that a masterpiece of many a great artist was frequently copied by his pupils and friends.

"Hogarth was outspoken about this wholesale importation of old masters. 'The picture jobbers from abroad,' he writes in the *London Magazine* for 1737, 'are always ready to raise a cry in the public prints whenever they think their craft is in danger; and, indeed, it is their interest to depreciate every English work as hurtful to their trade of importing, by shiploads, Dead Christs, Holy Families, Madonnas, and other dismal dark subjects, on which they scrawl the names of Italian masters and fix on us poor Englishmen the character of universal dupes.'

"Again, it is interesting to read the 1838 edition of Waagen's 'Works of Art and Artists in England.' Writing of collections formed in this country in the eighteenth century, he says: 'We, indeed, often find the names of Raphael, Correggio, Andrea del Sarto, but very seldom their works.' There are, it is true, lost pictures by great masters of every school. Many of Rembrandt's works are now known to us only by the engravings after them; some of the most notable efforts from the brush of Rubens seem lost forever; while the whereabouts of many portraits recorded as having been painted by Reynolds and Romney is now unknown, but in spite of these facts my experience is that the 'great find' made by the average amateur as a rule proves on investigation to be either a contemporary copy or, more often, a worthless daub."

"Genius for Ugliness"

In announcing an exhibition to be held in October by the Michigan Chapter of the American Institute of Interior Decorators at the Detroit Institute of Arts, Florence Davies wrote in the *Detroit News*:

"Sometimes it looks as if man were the only animal who had developed an actual genius for ugliness. At least he can go farther out of his way to create a hideous background for himself than any known bird or beast.

"Even a worm spins a handsome little house for himself and a bird's nest has at least a certain kind of simplicity and fitness, and sometimes even a rare sort of beauty which is derived from the rational use of materials. But man, at the cost of great pains, puts a lot of sticks and stones together to make a habitation for himself and then with still more pains and expense often assembles a great many inept and ugly objects to put into it. The result is that in the end it achieves only clutter and the appearance of expensiveness. To remedy this situation there has arisen a group of people who give their lives to the task of organizing and beautifying human habitations.

"These are the interior decorators of the land who not long ago, formed a national organization known as the American Institute of Interior Decorators."

Dodgson Retires

Campbell Dodgson, noted British authority on the graphic arts, has retired under the age limit from the Keepership of the Department of Prints and Drawings at the British Museum. His retirement has occasioned extensive readjustments in the control of the department. Laurence Binyon has become the head of the entire department, retaining the special charge of the Oriental section, of which he was formerly Deputy-Keeper, and A. M. Hind will, as Deputy-Keeper, take charge of the Western section. Mr. Dodgson had been connected with the museum since 1893 and had been Keeper of Prints since 1912.

The *London Times* spoke feelingly of Mr. Dodgson's career: "Every student, British and foreign, of the graphic arts—to use an inclusive term—ancient and modern, is indebted to him. Apart from the fulfilment of his official duties at the British Museum, he has indefatigably and systematically explored all the highways and byways of his chosen subject, and his knowledge and judgment have been, and will continue to be, generously put at the service of everybody interested.

"In the words of Dr. Friedländer, who holds a similar position in Berlin, 'Our common task as scholars has been materially lightened by Mr. Dodgson's collaboration.' That comes from an expert, and some of us will be inclined to lay stress in addition on what Mr. Dodgson has done for contemporary graphic art. It is due to him chiefly that the British Museum now possesses a representative collection of contemporary drawings and engravings, acquired mostly through the Print Fund of the Contemporary Art Society, which he founded, and of which he remains the honorary treasurer."

Laurence Binyon, poet and art historian, was born in 1869. He is the author of the great official catalogue of English drawings, the first of whose four volumes appeared in 1898, and the official catalogue of Japanese woodcuts in the British Museum, as well as various books on Japanese, Chinese and Indian art and on the drawings of William Blake. "A Laurence Binyon Anthology" contains his poems.

German Print Auctions

Several important sales of old and modern prints have been announced for this fall by C. G. Boerner of Leipzig, Germany.

The second week in November an auction will be held of copper plate engravings by Old Masters from the collection of Prince Furstenberg of Donaueschingen and the Wettiner collection of Friedrich August II of Saxony. In the former group will be included important works by Dürer and Rembrandt, and German XVIIth century prints, as well as portrait pieces by Morins and a group of Callot engravings. A collection of views of cities in color and some rare Americana will also appear.

The Wettiner collection contributes rare early Italian folios of the XVIth century, together with rarities of German needlework of the XVIIth century, and a collection of ornaments.

Of greater extent is the catalogue of the first part of the Stinnes collection. The breaking up of this well known assemblage of German and international prints will consume several auctions. The sensation of the first is a group comprising almost the complete works of Toulouse-Lautrec, formed by the late Walter Heymel, which passed upon his death as a whole into the Stinnes collection.

Coast to Coast

The international exhibition of modern architecture, organized last season by the Museum of Modern Art to illustrate the "International Style," has started on its three-year tour of the United States. The first stop of the itinerary, which includes cities from coast to coast and also university art museums throughout the country, is the Albright Art Museum in Buffalo, where it will remain until Oct. 17. Special models designed by leading American and European architects, together with a group of enlarged photographs, demonstrate the modern expression in every type of building—private home, store, school, apartment house, church, factory, and dormitory.

"Expositions and exhibitions have perhaps changed the character of American architecture of the last forty years more than any other factor," says Alfred H. Barr, Jr., director of the Museum of Modern Art, in his foreword to the catalogue. "The present exhibition is an assertion that the confusion of the past forty years, or rather the past century, may shortly come to an end. Ten years ago the Chicago *Tribune* competition brought forth almost as many different styles as there were projects. Since then the ideas of a number of progressive architects have converged to form a genuinely new style which is rapidly spreading throughout the world. Both in appearance and structure this style is peculiar to the XXth century, and is as fundamentally original as the Greek or Byzantine or Gothic. Because of its simultaneous development in several different countries and because of its world-distribution it has been called the International Style.

"The aesthetic principles of the International Style are based primarily upon the nature of modern materials and structure and upon modern requirements in planning. These technical and utilitarian factors in the hands of designers who understand inherent aesthetic possibilities have resulted in an architecture comparable in integrity and even in beauty to the styles of the past."

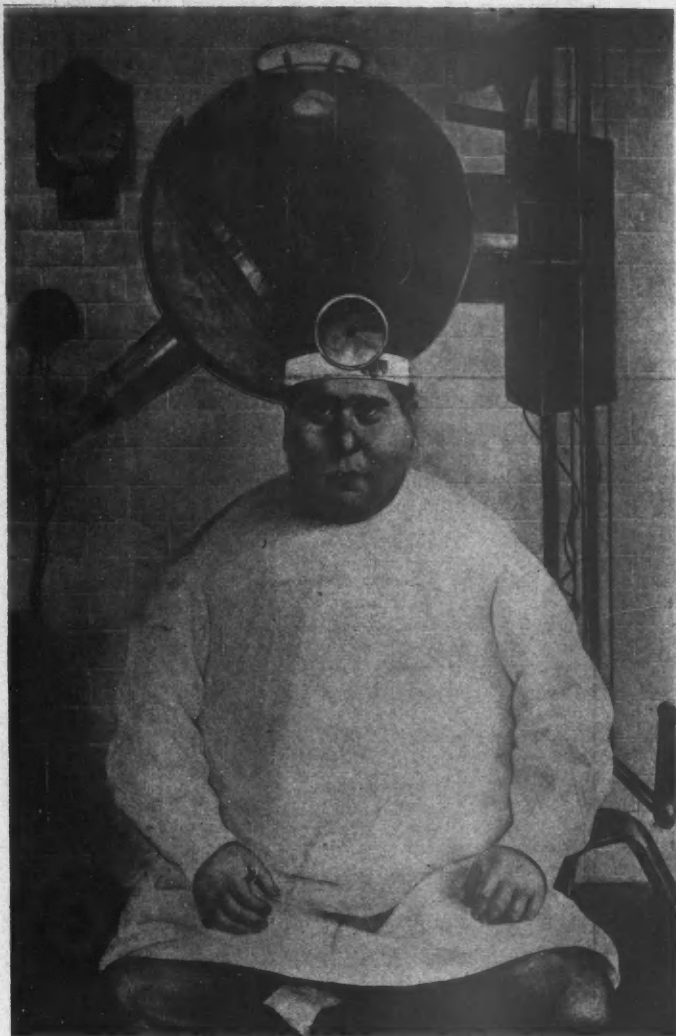
Prompted by the fact that "London is swiftly changing at many of its important points into a quite new city," C. Geoffrey Holme, editor of the London *Studio*, wrote in the September number: "Viewed in proper perspective this change is but one aspect of a great and world-wide activity, and one of the most interesting activities of the age. Every country, every large capital, is busily engaged, in its own way and with its own background of tradition, in the evolution of a living and working place that has in it, necessarily, something of the character of the twentieth century, existing alongside with (or sometime in opposition to) the character of previous periods.

"Architecture is a basic art-form and as such it is an astonishingly accurate expression of the life of a people. It is the outcome, to take the most essential things first, of climate and race. Next, of a financial condition, of economic structure, of particular habits and occupations, and finally, to take the most rarefied aspect of architecture, it is to some extent a national philosophy and mode of thought. . . . This process, moreover, is not limited to one country, and, to a certain degree, the uniformity of modern conditions makes for standardization."

National Gallery's New Keeper

Edwin Glasgow has been made keeper of the National Gallery of England to succeed C. H. Collins, who vacated the office on Sept. 20.

Modern Museum Gets Objective Work by Dix



"Portrait of Dr. Meyer-Hermann," by Otto Dix.

Otto Dix's "Portrait of Dr. Meyer-Hermann" has been added to the growing permanent collection of the Museum of Modern Art, the gift of Philip Johnson, director of the museum's architectural department and a member of its advisory committee. The Dix painting, one of several important modern works presented to the institution by art connoisseurs and patrons, has been hung in the large second floor gallery of the museum's new quarters at 11 West 53rd St.

Paintings by Dix, including the new acquisition, were shown previously at the museum in the exhibition of German painting and sculpture in March and April, 1931. At that time the "Portrait of Dr. Meyer-Hermann," painted in 1926, was lent by the artist. The subject is a well-known specialist of nose and throat diseases in Berlin. Singers and actors form his principal clientele.

With Georg Grosz, Otto Dix is considered the leader of the German movement of the "new objectivity" (*neue sachlichkeit*). Alfred H. Barr, Jr., director of the Museum of Modern Art, says of his work: "Mordant realism is apparent in almost all his work, but is accompanied by a very keen and original sense of the grotesque. The 'Portrait of Dr. Meyer-Hermann' is one of the most important modern

German paintings in America. It shows Dix at his most 'objective.' The rotund curves of the hands and body are wittingly repeated in the shining sphere of the X-ray machine which rises above the doctor like a great metallic busby. The effect is equally reminiscent of the 'machinism' of the dadaists and the beautifully painted paraphernalia in certain pictures by Holbein, especially the 'Astronomer' in the Louvre and the 'Two Ambassadors' in London. Such a portrait might have won the approval of Bronzino or even of Ingres."

The most widely-known of Dix's pictures, perhaps the most famous, is "War," one of a series of paintings and etchings in which the artist made permanent his grisly memories of four years at the front. The work of Dix of this period has much in common with the writings of the novelist Remarque, and are considered to rank with the famous novel "All Quiet on the Western Front" as vividly realistic records of the great conflict.

Getting Understood

"Art is a language," said Mr. Lapis Lazuli. "If you speak in English, or French or German somebody will understand you, but if you use Esperanto—"

Akbar the Great Ordered This Painting



Miniature from "History of a Thousand Years."
Indian, Mughal School. 1582 A. D.

The Cleveland Museum has acquired a valuable Mughal miniature, a page from the "History of a Thousand Years," an illustrated chronicle of the Moslem world prepared in 1582 at the command of Akbar the Great, fighting ruler of the Mughal Empire and one of the greatest of art patrons. It was discovered in a group of miniature paintings from the library of the "Great Mogols" by Ajit Ghose, connoisseur of Indian and Persian art.

The Cleveland page is illuminated on both sides. In the above reproduction, at the top, is a representation of a hailstorm at Sewaid in Egypt in the reign of the Caliph Al-Mutawakkil; in the middle section the building of a palace at Damascus under the same Caliph is shown; and at the bottom the destruction of Antioch by earthquake in the year of the Prophet 235 (850 A. D.) is recorded.

"Unusual importance attaches to this group of paintings both because of the large size of the page and because of the great rarity of authentic miniatures of the Akbar period," wrote Howard C. Hollis, curator of Oriental art, in the museum's Bulletin. "As a general rule this early work was strongly Persian, but the vigor of the Hindus soon overcame the dying traditions of Persia and gave birth to a definitely new style. . . . In the repro-

duction there is an attempt to convey emotional intensity by investing the faces with expressions beyond the grasp of the Persians. . . . The jumble of figures and the general lack of attention to pattern and design are typical of 'primitive' Mughal, as opposed to the super-sophisticated Persian. To sum up: the Persian at this date was concerned with pattern, design and fantasy; but the more youthful and vigorous Hindu's conception of the aim of manuscript painting was the simple and direct recording of events."

Differences and Distinctions

"El Greco became as provincial a Spanish religious painter as can be imagined, but his art became 'universal,' quite a different thing from 'international,' which difference and distinction young and old modernists don't understand. They don't want to. Fifteenth and Sixteenth century Europe was all Catholic, and even the French hadn't yet developed their own idiom."—Harvey Watts.

Hopes Deferred

"So far as I can figure out the political situation," said Mr. Lapis Lazuli, the eminent painter, "both parties are entirely too futuristic."

Bourgeois, 1832-1932

Gene Lux of *Life* met Stepan Bourgeois, New York art dealer, when he was celebrating the centennial of his family's entrance into the art trade (grandfather, Cologne, 1832). The critic interviewed Mr. Bourgeois and learned a lot about the history of art dealing.

"It is commonly thought," he writes in *October Life*, "that the art dealer as a middleman has existed as long as the art of picture painting itself. Thus it is not without interest to learn from Mr. Bourgeois that galleries specializing in the sale of paintings and sculpture appeared only towards the close of the nineteenth century. Previously their places were taken by antique shops which handled antiques principally and paintings as a side line."

"For that matter, museums as we know them today also are of relatively recent date. They probably grew out of the princely 'wardrobes' of Renaissance times, when it was the custom to hang next to the pieces of armour which served as wall decorations the portraits of the noblemen who wore them. Perhaps the first mention of a 'curio cabinet' as such occurs in Albrecht Dürer's diary (of the early XVIth century). He tells of his visit to the 'cabinet' of Katherine of Austria which contained, besides a mass of ethnographic curiosities, a number of tricky clocks, statuettes of bronze and ivory, fancy furniture, walking canes, and, finally, some twenty paintings. This inventory, by the way, accurately describes the stock of Grandfather Bourgeois' shop in nineteenth century Cologne."

"The development of art history and aesthetics as a science, around the middle of the last century, changed the collecting of art from a hobby into a study relating to the history of past civilizations. But it also made art collecting a highly profitable and speculative venture. The prices of the works of certain masters reached, with their coming into vogue, fabulously high figures (a Rembrandt or Frans Hals which sold for five or six hundred dollars at the middle of the century brought almost one hundred times as much in the nineties, and Gothic paintings reached five figures after being treated as worthless for centuries). It goes without saying that, under these circumstances, fakers of old-master paintings sprang up like mushrooms. Men like Rohrich, for instance, who painted more Lucas Cranachs than old Cranach himself, belonged to a brotherhood which came to cause many a sleepless night to both dealers and museum directors."

"Collectors who ordinarily had but little experience in telling chaff from wheat soon began to insist upon documentary proof of the origin of every painting they bought, but only to evoke another evil—that of the forged certificate. This uncertainty on the part of the collector reached such proportions that when, in 1869, a charter for the foundation of the Metropolitan Museum was sought, the newspapers thought it their duty to warn the public not to donate money towards this institution, because, as they expressed it, this money would be squandered on the purchase of fake antiques and bad prints."

Beauty Achieves Beauty

Beauty is as beauty does. And Norma Smallwood of Tulsa, Okla., who was "Miss America" of 1926, has finished a course of art study in Paris, and started a career as a painter. She has already got reproductions and lots of publicity in the newspapers.

In Soviet Russia

Soviet Russia is an "architect's paradise" in respect to compensation and total lack of official interference with designs, asserted Hector O. Hamilton, American architect, on his return after winning a competition to design the new Palace of Soviets at Moscow. From his commissions in designing and supervising structures which will cost in excess of \$85,000,000, Mr. Hamilton says he will earn a salary during the next three years sufficient to make him independently wealthy.

After winning the competition, the young architect went to Russia to confer with Soviet officials. "They treated me royally in Moscow," said Mr. Hamilton, "and what's more they are treating my ten American assistants just as well. Incidentally quite a few of these men are being paid more than \$10,000 a year for their services as draftsmen. My salary is being paid monthly under contract in American money and I have special permission to take money out of Russia.

"We have offices through the courtesy of the Soviet government and work under the best of conditions. And I live in a peach of a suite at the Hotel National. All of the officials I have dealt with are cultured and really swell persons. When I found that one design would be a perfect square if I had four more inches of land they said 'take what ground you need.' There's no such thing as a property line when you are designing government buildings."

\$12,000 Etching Theft

Etchings valued at \$12,000 were stolen from the Ferargil Galleries, New York, sometime during the Summer while the rooms were being redecorated. About 84 prints, in two portfolios, make up the loss, which was not discovered until F. Newlin Price, the president, returned from his vacation. The loss is not covered by insurance.

About 47 of the stolen etchings are by Arthur B. Davies, eleven of them from Mr. Price's private collection. The two most valuable Davies' items are "Figures of Earth," in colors, valued at \$1,200 and "By the Sea," worth about \$400. The thieves also took a complete set of 30 etchings by George Wright, valued at approximately \$2,000, and two works by Wilmot, two by Wilmowsky and three by Nancy Napier Wagner. The etchings, particularly the ones by Davies, are well known, according to Mr. Price, and should be immediately recognized as stolen property if offered for sale.

The Carnegie Alumni

On the dates usually assigned to the Carnegie International, which will not be held this year, due to the decline in the income from securities, Nov. 3 to Dec. 18, the Carnegie Institute is exhibiting work by graduates of the department of painting and decoration of its College of Fine Arts.

About 60 artists, representing classes from 1912 to 1931, have been asked to exhibit, which is expected to result in a collection of approximately 200 examples of oils, water colors, advertising drawings, illustrations, graphic art, craft work and decorative and industrial design.

Worse and Worse

"I see," said Mr. Lapis Lazuli, "that over in Newark they ejected some people from the poorhouse. Things look darker and darker for art."

Perry Belmont Art to Be Sold at Auction



"Pieter Van Groenedyk," by Nicolaes Maes (1632-1693).

The art collections, furniture and furnishings from the palatial Washington mansion of Mr. and Mrs. Perry Belmont, the scene of many diplomatic and social functions, will come up for auction in New York the afternoon and evening of Oct. 21 and the afternoon of Oct. 22, following their exhibition at the American Art Association-Anderson Galleries from Oct. 15. The Newport home of the Belmonts also will contribute many items.

The paintings from the grand ballroom and the gallery of the Washington house, the marble statues and sculptured busts which adorned the great stairway, and the fine porcelain and silver which graced the table, will be disposed of, together with the paintings which Mr. Belmont

brought from an old Venetian palace. Oriental rugs, tapestries and the collection of XVIIIth century fans formed by Mrs. Belmont also will be offered. Among the Belmont paintings will be a Cuyp, an Hobbema, two portraits by Nicolaes Maes and a Ludwig Knaus, obtained by August Belmont while Minister to Holland. Among the other old masters represented will be Von Ostade, Jan Molenaer, and Paul Jean Clays.

Tapestries include an important Brussels Renaissance hunting example, woven about 1610, and two Oudenaarde tapestries, placed at about 1700. A fine Louis XVI Aubusson carpet of the XVIIIth century is also in the collection.

Alliance to Hold Craft Show

The National Alliance of Art and Industry announces an exhibition of American craftwork, to be held in the Art Center Galleries, New York, Oct. 4 to 15. The exhibits—jewelry, silver, copper, iron, brass, enamels, pottery, tooled leather, japanned trays, batik, weaving—will be provided by members of the Boston Society of Arts and Crafts, the Detroit Society of Arts and Crafts, the New York Society of Craftsmen and the Philadelphia Arts and Crafts Guild.

The exhibition promises to be of special interest as it is the first effort the newly organized Alliance has made in this field and the first time in recent years that these four societies have exhibited jointly. Following the New York showing the work will be sent on a circuit tour.

Portrait of a Patron

Frederick W. Blanchard was a patron of the arts in Los Angeles for many years and was the founder of the Municipal Arts Commission. Now that he is dead, the Blanchard Memorial Art Foundation has been founded in his memory, to form a permanent civic art collection. As a nucleus, the foundation commissioned Mr. Blanchard's long-time friend, Max Wieczorek, to paint his portrait. This has just been unveiled in the Municipal Art Gallery in the City Hall. The Municipal Gallery is distinct from the Los Angeles Museum, in Exposition Park, which is owned and financed by Los Angeles County.

Mr. Wieczorek, who has resided in Los Angeles for more than a score of years, is now in Silesia, at his ancestral home, where he will stay until Autumn.

Janssen's Shakespeare

The celebrated Cornelis Janssen portrait of Shakespeare has been acquired by the Folger Shakespeare Memorial Library in Washington. This famous portrait came up for auction at Christie's last May when Sir John Ramsden's collection was dispersed. At that time M. H. Spielmann in the *London Times* described it as follows:

"The picture is usually known as the Janssen, or Somerset, portrait of Shakespeare—the artistic ascription being generally accepted. It is indeed well worthy of the suggested painter, and it may fairly be stated—as has generally been maintained—that, technically speaking, it is the finest oil painting to which the name of Shakespeare has been attached, taking precedence over the 'Chandos' portrait and all the rest. . . . The attribution to Cornelis Janssen (or Janssens, or Jonson) van Ceulen the Elder is probably justified, and may be accepted; for the manner is that of the eminent Dutch painter, whose long sojourn in England—if indeed he was not born here—began at about the period the picture was painted.

"To the world this picture, much discussed and written about, is a good deal of a mystery, for never has it been shown in public—not in any of the great portrait exhibitions such as those of 1857, 1864, 1884, and 1890 (where portraits of the poet abounded)—and never has it been reproduced in any publication other than the *Connoisseur* 23 years ago, when there appeared in it the copyright photograph which Lady Guendolen Ramsden allowed me to have taken when she invited me to Bulstrode to study the picture. All other reproductions which have been put forward are based on the mezzotint engravings which were made from the picture by Earlom in 1770 and Charles Turner in 1824—both very inaccurate renderings of the original, and themselves, subsequently, the sources of still more inaccurately rendered and frequently travestied versions by later engravers. Mystery, too, attended Charles Jennens's first pronouncement on his treasured acquisition. The wealthy Jennens, of Gopsall, the vain eccentric who obtained the picture in 1761 and who foolishly aspired to edit Shakespeare's plays, not only caused the picture to be mezzotinted by Earlom as a frontispiece for his worthless edition of 'King Lear,' but (apparently to give it authority) instructed the engraver to introduce into the field of the plate over the head a scroll inscribed Ut Magus—as a Magician' (from Horace's 'Epistle to Augustus' 2.i). When, therefore, he was challenged and taunted by caustic critics to produce to them and to the public this quite unknown portrait of the poet, he dared not show it lest he should betray his perhaps innocently intended fraud. . . .

"The painting is on panel very roughly hewn at the back, with certain cracks properly strengthened by uprights, and bears the Duke of Hamilton's red seal. The face is tenderly, even beautifully, drawn, and so carefully and smoothly painted that an ivory quality is imparted to the flesh, with its delicate colours melting into the beard. The mouth is firmly drawn, the thin lips tightly closed (quite otherwise than in the engravings); and the glance of the eyes, gently looking over the spectator's shoulder, is nevertheless piercing in its gaze. The lower part of the face is seen against the wired lace collar of *point coupé*."

Dr. Joseph Quincy Adams, eminent Shakes-

peare scholar and supervisor of research at the library, says: "There is no claim that Shakespeare actually sat for Janssen or ever saw the finished work. But it is likely that Janssen employed as an aid in his work a drawing or painting for which the poet did sit. What became of this original portrait nobody knows, but that it was in existence in Janssen's time is eminently probable.

"Janssen was at work in London in 1611. We have evidence for that. And it is very likely that he was there during the previous year. He was an artist of authentic genius and his services were much desired by persons of high rank. Presumably one of his patrons, perhaps Pembroke or Southampton, commissioned him to paint a portrait of the poet. To assist him, the original representation of Shakespeare, now lost, was submitted. It is perfectly plain that Janssen had something to guide him. My own belief is that he had a drawing or painting of Shakespeare which had the approval of those who had known and loved the man, then in retirement at Stratford."

In 1610 Shakespeare was close to the end of his career, and only "The Tempest" remained to be written.

Romance of the Sea

Boston, home-port and port-of-call of famous ships during America's greatest period of ascendancy in shipping, is the recipient of J. Templeman Coolidge's noted collection of ship models and sea items. In presenting his collection to the Boston Museum, Coolidge outlined his reason for making it a public possession. "Such a collection," he said, "opens up great possibilities for Boston. Here from time to time other models now in private hands may find a way to the museum and eventually such a group of early shipping assembled as to give impressive account of days long past, and which can be in no other way so accurately and so vividly recalled."

The romance of sail achievements surrounds many of the items—the "Lightning," fastest of clipper ships, which made the passage from Boston to Liverpool in ten days in 1851; the "Flying Cloud" which made the run around the Horn in the days of the "Forty-niners" in 89 days; the "Ariel," winner of a five-ship race from China to England, finishing first in the 16,000 mile run by a margin of twelve minutes. Mr. Coolidge states his aim was "to assemble a collection of ship models of high quality, following with due modesty the practices of the Louvre, the Rijks, the South Kensington, where, as works of art, they are deemed worthy of honorable place in museums. These examples are prototypes of actual ships and have survived to tell their story of beauty and reality while the ships from which they were built have disappeared fifty, a hundred, or two hundred years ago.

Paintings of the South

Paintings of the South by Bertha Herbert Potter will open the season at the Morton Galleries, New York. Mrs. Potter, who comes from Nashville, Tenn., spent the Summer painting in the New England art colonies and added a Northern flavor to her group of studies of Southern life, portraits of Negroes, cabin and flower paintings. At the Gloucester Summer show, her portrait of "Old Bob," typical old Negro type of Nashville, earned this from the Gloucester *Times*: "The very lines and seams of his face are eloquent of his lot in life." "Old Bob" will be present in the Morton exhibition.

"Buried Treasure"

Under the heading "Buried Treasure," A. P. Laurie, the Scottish expert on old masters, has contributed a letter to the *London Times* which is calculated to spur the possessors of attics as well as the owners of art collections to a determined search for masterpieces that have been "lost." His contention is that many great pictures, many of which have been either engraved or recorded in past epochs, lurk either in forgotten places or are concealed under heavy layers of repaint applied by vandal restorers of the XVIIIth and early XIXth centuries.

Mr. Laurie begins by recounting the discovery in the Edinburgh National Gallery of a lost Frans Hals, "The Toper," reproduced in *THE ART DIGEST* of 1st October, 1928, which was identified as the master's portrait of a boon companion, Verdonck, when the X-ray revealed that under the repaint the subject was seen to be holding up the jaw-bone of an ass instead of the wine-glass that appeared on the surface. Then he says:

"There is a lost Van Eyck somewhere, there is a lost Raphael of a Virgin with the Christ Child clutching at her veil of which more than one copy is known; there are several lost Rembrandts, and so the list might be continued. Copies or engravings of these pictures exist. The question is, Where are these pictures? They may, of course, have perished. It is unlikely that they are lurking unsuspected in some private collection, as the dealer and the connoisseur have examined most collections, though even that is possible, as witness the recent discovery of an unknown Frans Hals in Ireland.

"The answer to the question is that these pictures, if they are still in existence, are hidden under layers of repaint. The restorers of the XVIIIth and early XIXth centuries were quite reckless in their treatment of pictures, and never hesitated to repaint freely. The Dresden Venus is an interesting example. Early accounts of the picture describe a Cupid sitting at the feet of the Venus. X-ray photographs have revealed that he is still sitting there, having been painted out by a restorer some time about 1830.

"An interesting example of an earlier repainting came to light two or three years ago. A family had long possessed a portrait of an ancestor which tradition attributed to Holbein, but the costume was too late. The X-rays revealed a costume of the time of Holbein underneath. The picture had been repainted probably because the younger members of the family had said that father looked absurd in his old-fashioned dress. The repaint was removed and the original Holbein recovered.

"Just as to-day the prospector for mineral deposits is armed with new scientific weapons, so the searcher for lost pictures is now armed with the microscope, the knowledge of pigments and mediums and the means of identifying them, ultra-violet light, and X-rays; yet no systematic effort has yet been made to search for lost masterpieces under old 'copies,' one of which may prove to have been the original repainted, or of masterpieces which are not known, and are lying concealed like buried treasure under the restorer's brush.

"Such researches should be carried out both in public galleries and private collections, and, though the disappointments will be many, here and there the hidden golden ore will be discovered."

Morosini Coins

When Giulia P. Morosini, heir of the late Giovanni Morosini, died last Spring at the age of 62, the executors of her will discovered, hidden away in the attic of the family mansion, "Elmhurst," in Riverdale, N. Y., several chests containing a magnificent collection of gold coins, assembled by her father at the peak of his collecting power. Begun more than fifty years ago, it is doubtful if the collection had been seen by anyone for the last 25 years. The true value of this treasure trove was not realized until it was appraised by Wayte Raymond, well known expert in the field of numismatics, who recognized it at once as even surpassing the great Caruso collection, which was sold by the American Art Association in 1925. The Morosini collection will be placed on exhibition at the American Art Association-Anderson Galleries on Oct. 7, prior to its dispersal the afternoon of Oct. 10. Not since the Caruso sale has so important a coin collection come up for auction at these galleries, according to the press announcement.

These coins bring to mind the great figures of the colorful days of the Renaissance, when Europe was divided into many kingdoms, principalities, duchies, bishoprics, all issuing their own coinage, and with Dukes, Emperors, Kings and Popes seeking the services of the most famous sculptors, jewelers and metal workers, and begging and stealing them away from each other. For instance, Cellini made coins for Alexander de' Medici and for Pope Paul III. Many of the coins of the Sforza family were designed by Leonardo da Vinci. Renaissance rulers, no matter how petty, were enthusiastic creators of coins and medals.

The Morosini family is believed to have originated in Venice, the name first appearing in that city's history as early as the XVIth century, and it is not surprising that the Italian group is outstanding in the collection, and the Venetian coins the rarest. Among the very important items, according to Mr. Raymond, are large gold coins of Genoa, Mantua, Modena, Parma and Savoy, multiple ducats and gold ocellas of Venice, and unusual coins and medals of the Popes.

In the Spanish group are important large coins of Pedro the Cruel, Juana and Carlos, and the splendid 100 escudo piece of Philip IV. This latter is the largest Spanish example, a little under three inches in diameter, and struck at Segovia in 1633 at the highest point of Spain's power in the New World. In all probability, it is made of gold taken across the Spanish Main from America. A 50-ducat piece, struck in 1520 for Aragon and showing bust-length portraits of Juana and Carlos I, represents more than \$100 in gold. The famous 1579 gold thaler of Austria, struck in commemoration of the marriage of Maximilian I to Mary of Burgundy, is another choice item.

Of the greatest rarity is the superb medallion struck by Christian V of Denmark to commemorate his triple victory over the Swedish fleet in 1677. One of the largest of medallions, it is more than five inches in diameter and weighs 14 ounces, 14 dwt. The Japanese coins, 205 in number and considered the most remarkable collection of its kind ever offered for sale, achieve added association interest from the fact that they were given to Morosini by President Grant, who acquired them during his trip around the world.

Other groups in the collection comprise interesting United States medals, large German silver coins and ancient silver Greek coins.

Historical Works Feature Morosini Sale



"Portrait of George III," by Allan Ramsay.

In addition to the valuable Morosini coin collection, described in this issue, eight auction sessions will be occupied by the dispersal of the Morosini collection at the American Art Association-Anderson Galleries, belonging to the estate of the late Giulia P. Morosini. Jewelry, bronzes, arms and armor, oil paintings, miniatures, gold boxes, carved ivories, fine Old World furniture, luxurious rugs and tapestries, carefully selected treasures which Giovanni Morosini spent years in assembling and hoped would constitute a memorial to his wealth and power as a collector, will come to the auction block the afternoon of Oct. 10, the morning and afternoon of Oct. 11, the afternoons of Oct. 12 and 13, the evening of the 13th and the afternoons of Oct. 14 and 15. All will be on exhibition from Oct. 7.

The arms and armor, which made the Morosini collection known the world over, will occupy the first three sessions and will comprise complete suits, half harnesses, helmets, morions, swords, polearms, rapiers, and daggers. The plate includes important Georgian examples, fine silver and gilded silver table services.

All were formerly housed at "Elmhurst," the Morosini mansion at Riverdale, N. Y.

The extremely colorful character of the collection is typified by the paintings, which include a group of decorative works of the Venetian school, Venetian subjects by Bernardo Bellotto and others attributed to Canaletto. There will also be an interesting Pietro Longhi, "Dame Venitienne dans son Boudoir," a Detaille, a Gerome and a Greuze.

Two pictures of particular interest are Allan Ramsay's "Portrait of George III," showing the sovereign seated in full regalia and holding the sceptre. This work was presented by George III to Sir Adam Williamson in recognition of his services as Governor of the Island of Jamaica, and hung in the manor house of Avebury, Wiltshire, until 1903. It has been in the Dowdeswell and Blakeslee collections. An XVIIIth century German work is Christian Seibold's full-length portrait of "Frederick the Great as a Child," with rose waistcoat and blue velvet suit, his powdered curls topped by a large tricorne. A spotted dog lies at his feet and in the distance a formal garden is glimpsed.

Jacques Revives Renaissance in Cathedral



"Queen of Heaven" Panel, by Emil Jacques.

Emil Jacques, dean of the school of fine arts at Notre Dame University and well known Flemish-American artist, has just completed

three of a series of nine mural panels for the sanctuary of St. Mary's Cathedral in Portland, Ore. Three years of intensive documentation, religious reading, research, and making of drawings and studies have gone into the preparation for these murals, which represent events in the life of the Virgin Mary, in whose honor the cathedral is named. Two more years will be necessary for the completion of the task. The paintings are on a large scale, the center panel, directly above the altar, being 15 feet high and the flanking panels being each 20 feet high by 6 feet wide.

Art circles of Portland are enthusiastic about Prof. Jacques conception and treatment of his theme. The Catholic *Sentinel* said: "Marion Crawford tells us that he used to enjoy watching visitors to the Sistine Chapel as they stood for the first time before Michelangelo's 'Last Judgment.' A young American girl would smile at it vaguely; an Englishman would glare, expressionless, at it through his eyeglass, with a sort of cold inquiry—'Oh! is that all?' he might say; a German would begin at Paradise in the upper left-hand corner, and work his way through all the details to hell below, at the right. There are some who may be disturbed by Prof. Emil Jacques' mural paintings at the Cathedral; others may be puzzled; all will be interested and, *The Sentinel* predicts, will come back again and again to see them. And that will be proof that here is art. . . .

"Professor Jacques, imbued with the thoroughly Catholic notion that art should be the handmaid of religion, has carried on in the spirit of the ages of faith. . . . The Cathedral murals new in conception, conforming to highest liturgical standards, masterful in execution, are a welcome departure from the tawdry, commercialized 'art' that has been the bane of our churches. They are a decided acquisition for the Northwest."

"Wild Modernism Is Dying"

"Wild modernism is dying out in Europe, in fact, it is quite dead," reports Anthony Thieme, Boston artist, returning from several weeks on the Continent and in England viewing the large annual exhibitions. Mr. Thieme, a Hollander by birth, exhibited a large group of paintings of his adopted New England at the Kleykamp Gallery in The Hague, the gallery in which the Queen of Holland shows her paintings. The critics gave him generous praise.

According to the *Boston Post*, Mr. Thieme found the Paris Salon "disappointing, much overcrowded, some of the work excellent but the majority very amateurish." The Royal Academy show he thought "very good" and noted that many sales had been made and that the attendance was most satisfactory. As for painting in general, he found that the pendulum "had swung back to the conservative, but to a conservative that is modern in feeling. One no longer finds anything to unravel when he looks at a picture; he can understand what it is about. Lines have been simplified; the composition remains about the same, although not so loose as formerly; the drawing better and the color cleaner." The figures, on the other hand, reminded him "of the old time daguerreotypes in which the subjects assumed a rigid self-conscious pose."

In the fall the Thieme pictures from the Kleykamp Gallery exhibition will be shown at the Palais des Beaux Arts in Brussels, at

the Galerie Jean Carpentier in Paris, and in Amsterdam and Rotterdam. The artist also expects to have a show in London, "providing England removes her 10 per cent duty on paintings, imposed whether they are sold or not." Otherwise Mr. Thieme says he will omit that city from his program.

Sickert's New Exercise

There has been on display in London a new picture by Richard Sickert which has attracted much attention from the critics. It presents Gwen Ffrangcon-Davies in the role of Isabella of France, and, despite the fact that it was executed from a photograph, it is 8 feet wide and 9 feet high. The *London Times* considers it a most remarkable achievement, particularly because of the fact that the artist has cut off the composition on one side and displayed "an extraordinary skill in balancing and compensating for the singular mutilation." The handling of the paint is declared to be "even more free and brilliant than usual."

Readers of *THE ART DIGEST* will remember that Mr. Sickert's last eccentric achievement was the making of a series of paintings from drawings originally printed in periodicals of the Victorian age.

A Restorer's Job

"I see," said Mr. Lapis Lazuli, the noted painter, "that silver is absurdly cheap. Wish I could get hold of some, because I have a cloud that needs re-lining."

Corcoran Biennial

The 1932-33 Biennial, thirteenth in the series of contemporary American oil painting exhibitions at the Corcoran Gallery of Art in Washington, will be held Dec. 4 to Jan. 15. As revealed in the announcement, these exhibitions have succeeded even beyond the dreams of their sponsor, the late Senator William A. Clark and his widow. From the twelve so far held, 309 paintings have been sold, representing in round figures \$520,000, an average of more than \$43,000 per show. This entire sum has been turned over to the artists, since no sales commissions are charged.

The Biennial is open to all living American artists, who may enter their works either in New York (Budworth & Son, 424 West 52nd St.) on Nov. 8, or at the Corcoran Gallery on Nov. 14. The jury will meet at both places. The closing date for entry cards is Oct. 31; at the gallery. The four William A. Clark prize awards are: First, \$2,000 and the Corcoran gold medal; second, \$1,500 and the Corcoran silver medal; third, \$1,000 and the Corcoran bronze medal; fourth, \$500 and an honorable mention certificate. In addition, a popular prize of \$200 will be awarded by vote of the visitors. The jurymen are as follows: Gifford Beal, chairman; Wayman Adams; J. H. Gest, director emeritus of the Cincinnati Museum Association; Ernest Lawson, Edward W. Redfield.

Address all correspondence to C. Powell Minnigerode, director, the Corcoran Gallery of Art.

Philadelphia Art Alliance

The past year was a particularly active one for the Philadelphia Art Alliance, with the officers and directors determined to show the vitality of art even in the face of adverse conditions which caused many art institutions materially to lessen their work. During the year the Alliance obtained 500 new members.

A few of the outstanding art exhibitions were: modern German prints, showing the development of Impressionism, Expressionism and Neo-Realism; continuous exhibition of the Circulation Picture Club; "Philadelphia Ancestors" by lesser known artists in the Braun Collection; annual exhibition of prints; Exposition of American Indian Tribal Arts; oil paintings by Jonas Lie and water colors by John Whorf; "Self-Portraits" by printmakers; sculpture by Carl Milles; "American Scenes and Subjects" by American painters; annual exhibition of the Philadelphia Water Color Club; "Ten Dollar Prints" by important print makers; and the annual members' exhibition.

Provincetown's "Hawthorne"

Provincetown, where the late Charles W. Hawthorne conducted his classes for thirty years, has been presented with a bronze bust of the noted painter and teacher by Albin Polasek, a gift of his former students. Ted Robinson, poet and author, of the Cleveland *Plain Dealer* spoke in Hawthorne's memory, and Gerrit A. Beneker made the formal presentation to the Provincetown Art Association. It is a replica of an original in the Art Institute of Chicago.

An Investment

At the \$60,000 sale of Ivar Kreuger's personal property at Stockholm, the highest price was \$2,000 for Raeburn's "Portrait of a Man," bought by the wife of the American minister, John M. Moorehead. Raeburn was a canny Scot, who never invested in fake securities.

A Debate

Reports from Southern California reveal that the lull in the war between academic and modern art is something more apparent than real, and that underneath feelings merely smolder. In Los Angeles the newly established Ilsley Galleries put on a "Modern vs. Academic" exhibition which caused a storm of discussion to rage around the galleries for the entire length of the show. Visitors were described by the press as "mobs." A feature was a radio debate on the question: "Resolved, That modern art is truer than academic art," with Louis Danz on the modern side and Paul Jordan Smith on the academic. The public was invited in on the controversy, with each visitor to the exhibition being asked to answer which in his opinion is the truer art, modern or academic, and what was the best picture in the exhibition. The results will be published later.

The exhibition itself was selected to give a fair representation on both sides and at the same time to provoke comparisons. The academic men, many of them national academicians, were: Arnold Mountfort, William Wendt, Armin Hansen, William Ritschel, Irving Couze, Edgar Payne, Carl Oscar Borg, Aldro Hibbard, Chauncey Ryder, Harry Leith-Ross, Gerald Cassidy, Jessie Arms Botke and Ernest Blumenschein. The moderns showed that Southern California is not a center for modern art, for the modern element of the exhibition was, with two exceptions (John Belmar Hall and Lucien Labaudt)—almost wholly foreign. They were: Wassily Kandinsky, Paul Klee, Alexey Jawlensky, Diego Rivera, Max Ernst, Georges Kars, Marcel Mouillot, Georges Capon, Carl Hofer, E. Gondouin, Lucien Labaudt and John Belmar Hall.

According to reports, the debate was a "natural," to use a ring term. Smith, author of two novels and six volumes of essays, and who, under the pseudonym of "Pavel Jerdanovitch," perpetrated the most famous art hoax of recent years, matched wits with Louis Danz, successful business man, musical composer, ardent champion and lecturer on modern art, and who has just been elected president of the Laguna Beach Art Association.

Sonia Wolfson of the Ilsley Galleries writes: "Smith and Danz, both witty speakers, put up a pungent attack and a viciously personal rebuttal. Names were named, movements lauded and discredited, the moderns anathematized and the academicians mocked. In fact, the good old art war, raging with occasional lulls for years, has not subsided an iota."

Mr. Danz discriminated between "modern" art and "modernistic." "Modern art is that art which reflects the true structural and psychological fundamentals of life as it is found in Europe and America today. Modernistic art is that art which is done in the style of modern art. It is a pseudo art, not truly presenting and solving modern problems, but only the surface aspect of such problems. Modernistic art is but imitating modern art; it is not functional, it is not organic, it is not honest. For instance, the so-called cubistic contraptions for displaying merchandise in store windows and, in fact, most of the bizarre and unique store fronts which we see today are modernistic. But when you go to the Ilsley Galleries and take a long look at the Jawlensky, for instance, or the Gondouin, you see a pure example of modern art. To me, modern art is very definite in its aims, very sure of its step, and inevitable. Modern art has suffered much from ridicule and wise-

cracking, but this is only due to ignorance of its purpose, stubbornness in accepting it and confusion in selecting it from the mass of pseudo art called modernistic."

Paul Jordan Smith said: "I do not believe that what we call the machine age ever inspired a real artistic emotion." Danz answered: "Pretty strong statement. I am going to answer it in this way: Through the machine we find a most important mode of expression. We use the machine in every way possible, we bow down to it, we worship it. Right now, Arthur Millier is writing a series of articles about the machine-made home of the future; Le Corbusier, that most original French architect, says that a home is a machine to live in, and I add that a skyscraper is a machine to do business in, a corporation a machine to do business with. Is it not reasonable then to expect the art soul to express itself in formal machine-like design, endowed with emotional intensity. Are not the principles of the machine the principles of truth? Is not truth beautiful?—not the spineless beauty of romantic days. I mean, is not the truth of structure beautiful? Look at the machine—it has the power to move, it has precision, polish, smoothness, quality, beauty of line and proportion. Perfect balance, every part of it is true; there are not too many parts, nor too few in a machine.

"It is truth, it contains not one lie, not one lost motion, not one unnecessary part, not one superfluous atom. It is organically, not willfully conceived, so . . . true modern art is the emotional use of structural principles. It is not the residue left behind by life. I repeat with Mr. Paul Jordan Smith, 'Life is the thing, not residue.' In conclusion, remember this—every old masterpiece was modern in its day—why is not every academic piece painted today modern?"

From Summer Colonies

The first exhibition of the new season at the Macbeth Gallery is entitled "Paintings from the Summer Colonies of New England." A group of 36 pictures by 31 artists were selected during the Summer by Robert Macbeth from such centers as Woodstock, Dorset, Manchester, Mystic, Lyme, Ogunquit, Rockport and Gloucester. In some cases the pictures were picked from Summer exhibitions in the colonies, and in others were chosen direct from the artists' studios.

Among the painters are Kenneth Bates, Robert Brackman, Wilson Irvine, Oscar Anderson, Harriet Lord, W. Lester Stevens, Lucien Abrams, Charles Ebert, Charles H. Davis, Ivan Olinsky, Henry R. Poore, Herbert Meyer, John F. Carlson, Cecil Chicester, William Meyerowitz, Ann Brockman, C. K. Chatterton, J. Theodore Johnson, Eugene Higgins, Henry Schnakenberg, Carl Lawless and Lester Boronda. The exhibition, which will be on view through Oct. 15, is a continuation of the policy announced by the Macbeth Gallery last year to lay particular stress on group exhibitions rather than one-man shows.

Brooklyn's Print Accessions

New accessions to the print department are being exhibited at the Brooklyn Museum, in the Print Gallery until Oct. 17. Among them are several notable examples from the collection bequeathed to the museum by the late Emil Fuchs, including a fine print of the Whistler etching, "Venus," a splendid proof of "Rembrandt and Saskia," and the "Beggar Leaning on a Stick" by the same master.

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Hamilton Wolf Will Hold New York Show



"Ferry Building," by Hamilton Wolf.

From Oct. 3 to Oct. 16, New York will have the opportunity of seeing, at the Delphic Studios, the work of a Pacific Coast modernist, Hamilton Wolf, who has come East from the University of California, where he was lecturer and instructor in art for the Extension Division. As a lecturer, Mr. Wolf's travels after his service in the World War have served to heighten interest in his art themes, for they included not alone the South Seas, but Northern Africa, India, Australia and South America. He has now returned to his native East (he was born in New York in 1883) mainly in the role of an instructor and lec-

turer, with more than 20 years of experience behind him.

The paintings Mr. Wolf has brought to his New York exhibition are not preponderantly California themes; they are, rather, universal in subject. Easily recognized, however, by all who know San Francisco, Oakland and Berkeley, is "Ferry Building," which is herewith reproduced.

By returning to New York, Hamilton Wolf will arouse memories in many an old timer of the art world: he is the son of Henry Wolf, N. A. (1852-1916), famous engraver of the old days in American art.

Flayderman Antiques

In the two-session catalogue of American Chippendale, Heppelwhite, Sheraton, and the more primitive so-called Pilgrim period furniture of maple and hickory, the property of Benjamin Flayderman, which will be dispersed at the American Art Association-Anderson Galleries, New York, on the afternoons of Oct. 5 and 6, will be a New England carved mahogany claw-and-ball foot gaming table by John Goddard, believed to be the only authenticated American piece of its type. An affidavit states that the table remained in the possession of the Pease family of Edgartown since the time it was made, about 1760. The piece has its original finish and recalls the important Goddard tea table which was the outstanding item in the collection of the late Philip Flayderman, sold at the same galleries in 1930.

Among other pieces in the collection which have historical or pedigreed associations, will be a group of heirlooms from the Strong family of Vermont, originally owned by General Samuel Strong, who raised a body of troops for the

relief of Plattsburg during the War of 1812. Among the furniture of a slightly later date will appear a rare Sheraton mahogany card table carved with the national emblems, the carving believed to be by the famous Samuel McIntire of Salem. These are just a few of the rare early American antiques constituting the catalogue.

Vatican Gallery to Open Oct. 28

The new Vatican Art Gallery will be formally opened on Oct. 28 by Pope Pius XI. The date marks the thirteenth anniversary of the Pope's episcopal consecration and, by curious chance, coincides with the day chosen by Mussolini to celebrate the tenth anniversary of the Fascist régime's rise to power. A full description of the gallery was printed in the 15th May issue of *THE ART DIGEST*.

No Kin

"I see by the papers," observed Mr. Lapis Lazuli, "that oysters are fatter this season. That's the difference between us and them."

Titian's Birthplace

The house in which Titian was born and died, in Pieve di Cadore, at the foot of the Dolomite Alps, has been restored to its original condition, and opened as a museum containing relics and documents relating to the life of the master. Following Titian's death, the house was sold, and the intervening centuries had all but obliterated its original appearance, necessitating much research before it could be successfully restored. In 1922 the building was declared a national monument, but it had little semblance of the original. Four years ago the Commune of Pieve began restoring it.

The *London Times* reports that the work has been long, difficult and delicate. The object was to find the nucleus of the original building. The restorers found that the windows stand today very much as they did in the days of Titian.

Among the relics is the diploma by which Emperor Charles V created Titian a count of the Holy Roman Empire. Probably the most interesting documents are a number of unpublished letters by Titian, from which it appears that in his old age the master retired to Pieve and became a business man, investing his savings in the timber trade and dealing chiefly with Venice. These newly found documents also reveal that Titian lent money to his fellow-townsmen and, lacking repayment, became involved in numerous law suits.

Houses Inspire Her

Lucy Phillimore, young British artist who exhibited her paintings of houses in the Canary Islands, France and South Africa last Fall at the Argent Galleries, New York, is having her second American show at the same galleries, Oct. 3 to 15. Since her arrival in the States, a year ago, Miss Phillimore has traveled widely in search of subject matter. Views of houses in Florida, Virginia and North Carolina, exteriors and interiors, make up the greater portion of this show.

Other exhibitions scheduled for this Fall at the Argent Galleries are: photographs of France, Spain, Cuba, Jamaica, Barbados and Hawaii by Julian Tinkham; Oct. 24 to Nov. 5; first one-man show by Marjorie Milbank, comprising landscapes, mountain pictures and animal studies, Nov. 14 to 28; the annual Christmas show of small pictures, crafts and sculpture by members of the National Association of Women Painters and Sculptors, Dec. 5 to 31.

Radio and Museums

Radio broadcasting is utilized by no less than 24 museums in the United States, according to the findings of a recent inquiry made by the Committee on Radio in Education of the American Association of Museums. Of these museums, nine are especially active in radio work and the others put on occasional programs. While a very few give talks in series, the more popular program appears to be the 15-minute talk complete in itself. One museum has a permanent remote control station connected with the local broadcasting headquarters. A beginning has also been made in fitting museum radio talks into school programs.

At the committee's meeting in Cambridge last May an invitation was extended to any museum interested to appoint a representative to the committee. For information write: Miss A. Edmere Cabana, Buffalo Museum of Science.

Outdoor Mart

Vernon C. Porter, chairman of the Artists' Aid Committee, New York, announces that the second Washington Square Outdoor Art Exhibit has been postponed from Oct. 8-16 until Nov. 12 to 20.

Plans are being laid to make this an even greater success than the initial exhibition, and, perhaps, to tie the record made by the Chicago Art Fair which saw 4,662 pieces sold for a total of \$16,276. The first Washington Square exhibit totalled about \$9,700 from 1,700 sales.

The committee will have its official headquarters in the Hotel Brevoort from Nov. 5 to 20. All exhibitors must report in person for space assignments and formal permits, but must not apply in person before Nov. 5. Advance registrations may be made by mail only. As there is space for 400 exhibitors, the committee has decided to have a blind drawing as the fairest method of allotting space.

Japanese Skill

Hundreds of masterpieces of Far Eastern art are jealously owned in China and Japan, including many that are inaccessible to the public. During recent years the Japanese have made such faithful reproductions of them, in color lithography and by other processes, that experts can scarcely tell the difference. Robert Treat Paine, Jr., has made a collection of these reproductions, which has just been put on exhibition at the Boston Museum.

Added to the exhibition is a set of hand made copies of illustrated sacred Buddhist texts deposited in the treasure house of Itsu-kushima in 1164. It took the artist Shimbi Tanaka and a staff of specialists five years to make the reproductions, which were executed on paper made in the ancient way and coated with dust of gold and silver. The work was done for Baron Masuda, who has lent the set to the Boston Museum. "The duplicate is so exact," he said, "that when exhibited in Tokyo for the first time in 1925, side by side with the originals, it was difficult even for connoisseurs to distinguish the one from the other."

Georg Grosz to Live Here

Georg Grosz, the *New Yorker* ascertains, is going to live in America. He has been teaching at the Art Students League in New York. "He is going back to Germany in October," says the *New Yorker*, "and toward the end of the year will bring his family back with him, to stay indefinitely. He thinks there is a great deal too much worshipping of the machine among modern artists. He teaches drawing, not caricature. He doesn't believe caricature can be taught."

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Isabel Bishop to Hold One-Man Show



"Combing Hair," by Isabel Bishop.

After a thorough training at the art schools and after considerable exhibition experience in such national shows as the Pennsylvania Academy, the annual of the Art Institute of Chicago and the Olympic international at Los Angeles, Miss Isabel Bishop will open

the season at New York's Midtown Galleries on Oct. 3 with her first one-man show, to last until Oct. 15.

Miss Bishop began her studies with the Wicker Art School in Detroit, then studied for two years at the New York School of Applied Design for Women, finally finished at the Art Students League in New York. Since then she has been trying to put her reactions to her environment on canvas, and these the critics will now evaluate.

Concurrently with this exhibition the Midtown Galleries will hold (until Oct. 28) their eighth group show, which will include work by Bertram Goodman, William Palmer, Saul, Paul R. Meltzner, Saul Berman, J. C. McPherson, Homer Boss. The directors of the galleries, F. C. Healey and A. D. Gruskin, selected the pictures from the studios of the artists.

The Roof Crumbles

George Peixotto and Joseph Szekely, exhibiting their paintings at the Balzac Galleries, New York, saw the establishment virtually dismantled over their heads on Sept. 19, when movers carried away the furnishings from the premises in response to a threat of eviction, according to the *New York Herald Tribune*. The show was to run until Sept. 29. No details concerning the eviction have been made public by the gallery, which was founded several years ago and has housed many notable exhibitions.

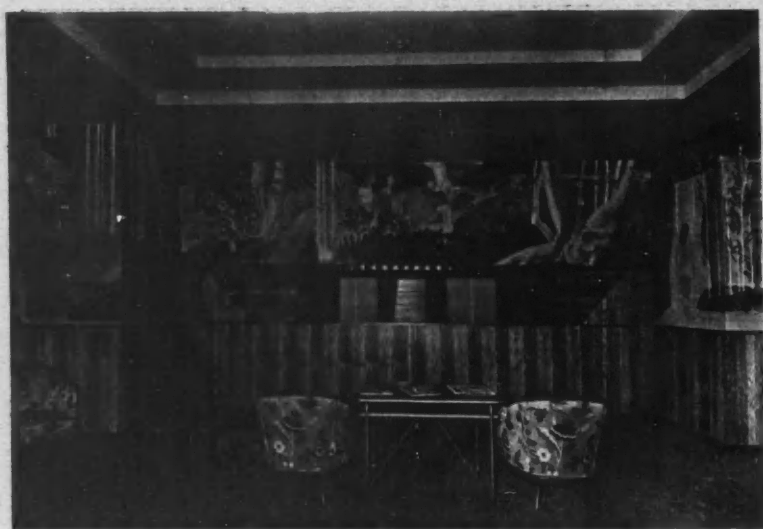
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Beauty is More Than Skin Deep Here



Mural Decorations for Los Angeles Beauty Parlor by Millard Sheets.

A beauty parlor in a beautiful setting has been achieved in Los Angeles, where the J. H. Robinson department store commissioned Millard Sheets to decorate the walls of its new shop with an ideal landscape, showing trees, running water, gazelles, zebras and charming damsels. Sheets and the architect, William Richards, collaborated closely in designing the rooms, which are simplified modernistic in style. The result is a particularly happy one, says Arthur Millier in the Los Angeles Times.

"It was not the usual case of the painter being taken into a room and asked to paint a mural on its walls," he wrote. "Sheets was

brought in at the inception, a circumstance which undoubtedly aided the harmony of color and design which commences with the patterns of the floors and washable wall paper, the chair coverings, the color of the unique folding leather doors, and extends harmoniously to the painting on the walls.

"The color everywhere is marked by that freshness and ingenuity characteristic of Sheets. Surveying these rooms, one perceives that these decorations cannot be separated from the design of fixtures and chair textiles. . . . A final virtue of the beauty parlor is that its modernity is intelligent, avoiding bizarre effects which at first startle and later pall."

Attention, Photographers!

The National Alliance of Art and Industry, in collaboration with the Pictorial Photographers of America, announces its first National Exhibition of Photographs for Commerce, Industry and Science, to be held in the Art Center, New York, Oct. 18 to Nov. 5. Both professional and amateur photographers are eligible. The object is to demonstrate the many applications of photography to the commercial, industrial and scientific life of today.

One hundred examples, to be selected by the jury, will be hung in a special group, and, after the New York showing, circulated among the important cities. Prospectus and entry blanks may be obtained from the Exhibition Secretary, National Alliance of Art and Industry, 65 East 56th St., New York.

Chicago Etching Sale

The Chicago Book and Art Auctions, Inc., announces its first etching sale of the new season, to be held at its galleries, 410 South Michigan Avenue, the evenings of Oct. 11 and 13. It will comprise about 350 specially selected prints by more than 100 representative old and modern masters.

The catalogue lists such well known artists as Austin, Benson, Brangwyn, Brockhurst, Cameron, Daubigny, Daumier, Dodd, Goya, Heintzelman, Israels, Legros, McBey, Millet, Nanteuil, Rembrandt, Rosenberg, Rushbury, van Leyden, Washburn, Whistler, Meryon, Griggs, Beaudard, Briscoe, Dürer and Zorn. Since its inception this firm has had particular success with Mid-Western art lovers and executing mail orders.

1,400 Museums

Museums, for years classed as large city luxuries, are rapidly becoming an educational need of every community, according to Laurence V. Coleman, director of the American Association of Museums, reporting for the Biennial Survey of Education in the United States. There are now 1,400 museums in the country, most of which are regarded as important sources of education. Every two weeks, on an average, a new museum was founded in the United States during the period 1928-1930. Mr. Coleman pointed out that 40 of 50 recently established museums are in communities of fewer than 100,000 population.

The majority of these new institutions are devoted to art, science and history.

The survey reveals, however, that there has been a total neglect of art in state and national appropriations for recently established museums. State support is largely directed toward museums that deal with science, and national support is largely given to outdoor museums. Small towns favor history; large cities give art first place. The total capital outlay for public museum buildings during the last ten years in the United States is estimated at \$103,181,000. Most decided development in recent years has been in the states of Maine, New York, Pennsylvania, New Jersey, Ohio, Indiana, Illinois, Wisconsin, Michigan and the Pacific Coast states.

The survey noted that the trend in modern times is distinctly away from museums embracing more than one field. There is much discussion of decentralization, and subjects are replacing objects in museum displays.

Art Simplified

"The Impressionistic school of painting," writes Manchester Boddy in an editorial on the first page of the Los Angeles Daily News, "is one of the many things I know little or nothing about. I have a notion, however, it means what it says. Accordingly, an artist of this school desiring to paint 'a picture of 1932' simply would cover a large canvas with two or three coatings of dull gray.

"At least that is what he would do if he wanted to interpret on his canvas the impression of 1932 that has formed in the minds of almost everyone."

Kate Mann Franklin Passes

Miss Kate Mann Franklin, artist and lecturer on art, died at Flushing, N. Y., on Sept. 2. Besides lecturing extensively and writing many magazine articles on craft and children's work, Miss Franklin's own work as a painter earned her membership in the National Association of Women Painters and Sculptors.

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A Swiss

Gaining recognition only two years ago, Francois Barraud, now 33, has been hailed in Switzerland as the successor of Ferdinand Hodler (1853-1918) as Switzerland's leading painter. This estimate of him has recently been echoed by the French critics on the occasion of his first exhibition in Paris, held at the Galerie le Portique, and the French government bought one of the best liked pictures, "La Toilette," which is reproduced on the cover of this issue of THE ART DIGEST by courtesy of the Galerie Moos, of Geneva.

By no means a modernist, Barraud's art seems to be nearest akin to the New Objectivity movement of Germany (the Neue Sachlichkeit). *L'Art Vivant* pointed to his affinity with the traditions of Dürer and Cranach, and *Formes* referred to "the tradition of the primitive Germans and Alsations." Characteristic of his style is the clarity and limpidity with which figures stand out in their atmospheric envelope.

America will watch with particular interest the career of Switzerland's young Barraud. America is beginning to feel about its young artists as Switzerland long has felt about its own.

Cheret, Originator of Posters

Jules Cheret, French painter and commercial artist, died at his home in Paris on Sept. 23, at the age of 96. Although recognized as a decorative painter of considerable accomplishments, Cheret was best known for his poster designs, being the creator of the brightly colored illustrated type of poster in France. For half a century his posters appeared, advertising the products of the great French firms.

The Sears, Roebuck Season

The Art Galleries of Sears, Roebuck & Company, in Washington, D. C., have announced that their 1932-33 season will open Nov. 1 and close April 30. These galleries, which are under the direction of Theodore J. Morgan, make no charges for space, invitations, catalogues, etc., and take no commissions on sales. There are six exhibition rooms.

Blurred Lines

"Modern Versus Conservative," writes Arthur Millier in the Los Angeles Times, "has lost a little of its kick for the artist: it's getting hard to tell them apart, like political parties."

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— STUDIO BOOKS ON ART —

Buk Ulreich Designs Vast Marble Mural



"Fishing Scene." A Section of Buk Ulreich's Design for a Marble Mural for the Century of Progress Exposition.

Edward Buk Ulreich, mural painter of New York, was the winner in the nation-wide competition for a vast marble mural, 430 feet in length by 30 feet high, to decorate the Industrial Arts Building of the Century of

Cincinnati Educational Program

The educational activities of the Cincinnati Art Museum will be resumed this month. Included are free Sunday lectures, free story hours for children, special evening lectures for members and a varied program of lecture courses open to the general public. An innovation this year is a series of eight evening study hours for buyers, sales people and the buying public. These weekly classes will be devoted to a thorough study of the principles of color, design, textiles and period decoration.

"The Doctor's Dilemma"

Art and barter. Marie Sterner told in the New York Times of a doctor's widow who had a 30 by 40 painting by Rockwell Kent which the artist had given him in discharge of a \$60 debt. Mrs. Sterner sold it to a museum for several thousands. Abbott Thayer had settled a slightly larger bill with several canvases, which also brought high prices. "Motive to aid" and "avaricious speculation" are both mentioned. Probably neither term was applicable.

Progress Exposition, to be held in Chicago next year. This giant mural is pronounced to be the most ambitious decorative project in marble ever attempted in America. It will be in the form of a richly colored mosaic showing a complete range of foreign and domestic marbles. The range of colors will show gradations from whites, creams, yellows, through the reds, orange-reds, browns, pinks, through the greens of every nature and through the greys to the immense number of blacks.

The subject of Ulreich's design is a portrayal of the history of the United States from early times by depicting the development of commerce and industry. Giant figures, some 14 feet in height, will be executed in broad masses of marble to carry out the great scale of the wall. The motifs, to be executed in various manufacturing plants throughout the country, will portray such basic industries as lumbering, mining, farming, fishing, transportation, all crystallizing the growth through the Century.

The jury which passed on the designs consisted of Joseph Urban, Ralph T. Walker, Raymond M. Hood, David F. Traitel, J. A. Pisani, Kenneth K. Stowell and Ely Jacques Kahn. Mr. Kahn is the architect of the Industrial Arts Building. The winning design and competing sketches were placed on exhibition at the Architectural League, New York.

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Who Was Straidy, Early American Painter?



"Portrait of Rachel Lawshe Summerbelle," by Straidy (1845).

No writer on American art has mentioned an early American painter named Straidy. The name is contained in no art reference book. Yet he was a contemporary of Samuel F. B. Morse (1791-1872), and evidently had received academic training. He painted with a fine feeling for character, as is proved by the work from his brush which is herewith reproduced, "Portrait of Rachel Lawshe Summerbelle," as well as by its companion picture "Portrait of James Summerbelle," the husband, both of which were done in 1845. Credit for the discovery belongs to William G. Whitford, associate professor of art education at the University of Chicago.

The portraits are in the possession of a daughter of the two sitters, who is now nearly 90 years of age, who clearly remembers the artist's name, for he boarded at the home of her aunt, Mrs. Matilda Hitchcock, a widow, who lived in Orchard St., New York City. She says of the artist: "I believe he was

a jeweler as well as a painter. He painted many portraits in New York."

"These two paintings by Straidy," writes Prof. Whitford, "show a grasp of technique and plastic expression quite superior to many of the so-called American 'primitive' painters. The portraits present a skillful delineation of character and are very excellent likenesses, as has been verified by comparisons of them with tintypes and photographs of both of the subjects. The color is strong and clear, and true to the flesh as well as the costume accessories. The artist painted on a very light weight and fine-textured canvas. He used an excellent quality of pigment which has not cracked or deteriorated in the least during the 87 years, and the pictures have not been protected by glass."

The publication of this brief account may lead to the artist's certain identification. No details of his life, and not even his first name, are now known, so far as Prof. Whitford can ascertain.

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Art and Mexico

Considerable discussion has been caused in Vancouver art circles by a leading editorial in the *Sun* entitled "Art Turns to Mexico," which points a moral for the artists of the Canadian West. The writer first tells how Fra Filippo Lippi, in the midst of his illustrious career, broke with the traditions of the Renaissance. He "used to look out of his cell window and see the lively peasant girls come to the monastery well for water. With wistful eyes he watched the ragged children at play. He chuckled at the antics of the fat old abbot on his mule. And his fingers itched to reproduce those vital little bits of life in color and line.

"But such profane subjects could not be painted within the monastery. Art, ruled the bishops, must confine itself to sad-eyed, bearded Christs and frozen, complacent Marys. So Fra Lippo Lippi used to slide softly over the monastery walls each night and decorate the gates, walls and high roads of Florence with portraits of the laughing girls at the well, the children at play and the abbot on his mule until the first rays of daylight sent him scurrying back to his narrow bed.

"What Fra Lippo Lippi used to do in Florence nearly six hundred years ago, Canadian, American and even European artists are doing today in regard to Mexico. Mexico is today a Mecca for artists. It has become what Paris was 50 years ago. For in Mexico—and in Russia, too—has arisen a great revolt against the formalities, obscurities and fantastic nonsense of modern European art.

"So potent is the force and vigor of this new movement that Mexican artists are taking the world by storm. Their work may lack polish; it may possess glaring technical faults. But in color, boldness and originality of conception it is worthy of Fra Lippo Lippi and the other early humanists at their best. It is the essence and portraiture of life itself.

"Fra Lippo Lippi and his humanist school were turned from the formalities and dull theories of stereotyped religious art and awakened to the beauties of life and nature by the mental rebellion that accompanied the Renaissance.

"Similarly, just as Mexico and Russia have freed themselves of conventional notions and decadent rules and theories, so has their artistic expression taken on a new freshness and potency.

"European art has become introspective. It has been feeding off itself. It has acquired an ingrown soul. The art of these new raw countries, where men have unshackled themselves from tradition, is feeding off nature and off everyday life.

"And the same thing will happen in this Canadian West when our culture becomes bold enough and independent enough to throw off that apocryphal blindfold that keeps us slaves to the decadencies and formalities of modern European art and prevents us from seeing and depicting life."

News That Gets Printed

"I see that a new \$1,000 painting by a New York artist has been stolen from a piano store. Now I knew an actress once—"

Pascal M. Gatterdam

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Museum Critics

Cyril Kay-Scott, director of the Denver Art Museum, and Donald J. Bear, curator of paintings, both write under their signatures each week for the *Rocky Mountain News* on subjects having to do mainly with the exhibitions held at the Museum. *THE ART DIGEST* recently commented on this, and mentioned that America was developing "a museum school of criticism."

Mr. Kay-Scott has now written an article in which he explains why he and Mr. Bear have assumed the function of art critics. "The whole question of art criticism in the United States," he says, "is in a transition period. In order to be certain that we shall have adequate and sustained art discussion and art criticism it is, in my opinion, desirable that trained staff members of educational institutions contribute regularly to the daily press."

"With notable exceptions much of the art criticism in this country is purveyed by free lance critics whose articles in art magazines and newspapers are too often desultory both as to content and regularity. Frequently such sporadic efforts are inspired by some predilection for the work of an artist friend who is exhibiting, or by special interest in a group or movement in the field of contemporary artistic endeavor."

"I repeat that this is by no means always the case. Some of the great newspapers, best art magazines and prominent foundations provide for continuous and dependable educational matter for the public. Many other institutions should, I believe, enter the field."

"The public has a right to call upon the municipal art museums which it supports for service of this kind. A modern art museum is just as much an educational institution as the public school, college or university. It exists, not for a few artists and connoisseurs, but for every citizen in the community. The citizen pays for it, and if valuable collections, trained knowledge and sound instruction are not made available for him, he is not getting a square deal for his money."

"No type of institution is in better position to carry on such work than a good art museum. It is the center and clearing house of sound art. It is in constant touch with all the best that is going on in other parts of the country. It is the repository of permanent collections for constant reference and study and temporary exhibitions for enjoyment and inspiration. It knows and uses the most valuable books and periodicals, both current and past. It is the natural meeting place of the best local minds in the field of art, both critical and creative. To it come all distinguished personalities, both foreign and American, in the art world who visit its city."

"The staff of such an institution is permanent. If a member dies or resigns the museum seeks as good or better to take his place. Once well established, a modern art museum evolves a sane and progressive policy, which is not subject to the personal vagaries of any one individual. The work of popular education thus goes on and on and is not dependent solely on the span of life and state of mind of one man. Thus our contemporaries,

their children and their descendants are the heirs of something that in time will result in a nation that is as cultured as it is great."

"Any system of art education for the few will never result in widespread interest and knowledge. The typical man in the street and his wife and children are more important in this connection than are the favored ones who have ample leisure to cultivate the fine arts. These latter can make their own opportunities. The most humble citizen is justified in demanding that he and his family also have a chance to understand and share the aesthetic heritage of his age."

"No art that is the privilege of the few can fulfill its complete aim . . . I believe that an important function of the qualified staff members of every public art museum in America should be sound and popular art criticism made free for all who wish it."

The Emperor's Ships

By the last of October the work of recovering the two Emperor's ships from Lake Nemi will be completed, the electric pumps which have lowered the lake will be silent, and the rains will begin slowly to replace the 36 feet of water that has been removed. It is estimated that the replacement will take five years. The last, and larger, of the two vessels is now being encased in a framework of steel, and will soon be dragged 500 yards up the sloping shore, where it and its sister ship, permanently housed, after 20 centuries, will be the wonder of the native and the tourist.

The second ship, 233 feet long and 79 wide, is better preserved than the first because it was buried deeper in the mud, where archaeologists of the past could not mutilate it with grappling irons.

Multum to Parvum by Borglum

Gutzon Borglum, carver of mountains, has modelled a bas relief medallion for a Hoover-Curtis campaign button and a ditto of Roosevelt and Garner, each one inch in diameter.

Where to Show

[Continued from page 25]

ceived until Oct. 13, cards until Oct. 10. Open to all artists of any nationality. Media: water colors, pastels, black and whites, monotypes, wood block prints. Awards: Phila. Water Color Club Purchase Prize, Dana Water Color Medal, Eyre Gold Medal, Joseph Pennell Memorial Medal. Address: John Andrew Myers, Sec. Penn. Academy of the Fine Arts, Broad & Cherry Sts., Phila.

PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS—30th Annual Exhibition, at the Pennsylvania Academy, Nov. 6-Dec. 11. Work received to Oct. 23, cards to Dec. 10. Open to all American and foreign artists. Media: water color on ivory. Awards: Medal of Honor, D. J. McCarthy Prize. Address: A. M. Archambault, Sec. Penn. Society of Miniature Painters, 1714 Chestnut St., Phila.

PRINT CLUB OF PHILADELPHIA—4th Annual Exhibition of Prints by Philadelphia Print-makers, at the Print Club, Oct. 24-Nov. 12. Closing date for entries, Oct. 14. Open to all Philadelphia artists. Media: block prints, etchings, lithographs. Exhibition fee: 50c. Address: The Secretary, Print Club, 1614 Latimer St.

PRINT CLUB OF PHILADELPHIA—5th Annual Exhibition of American Lithography, at the Print Club, Jan. 16-Feb. 4. Closing date for entries, Jan. 6. Open to all American lithographers. Exhibition fee: 50c. Awards: Mary S. Collins Prize (\$75). Address: The Secretary, Print Club, 1614 Latimer St.

"Without Dismay"

Sadakichi Hartmann, author of many books, including "The History of American Art" (1903) and the immortal "The Last Thirty Days" (of Christ), has just celebrated the 50th anniversary of his arrival in the United States (he was in his 20's then). From Tujunga, Cal., he writes:

"In my younger days nearly all the white-haired artists I met were Rome and Düsseldorf men, while the men of 40 years of age were champions of the technical naissance that hailed from Munich and Paris. I patiently endeavored to see merit wherever there was any, and without dismay or regret witnessed both schools give way to modernism that had just raised the flag of rebellion for freedom of expression and technical innovation. Style does not matter much—art is either good or indifferent—bad art is no art at all."

Sadakichi Hartmann, whose father was a German and whose mother was a Japanese, is epitomizing the ideas that have crystallized in America since his arrival.

Egas Depicts Head Hunters

Camilo Egas's original illustrations for "Tsantsa," Isadore Lhevinne's novel of the Ecuadorian jungle, were exhibited at the New School for Social Research, New York, simultaneously with the publication date. Tsantsa in the language of the Jibaro Indians of Ecuador means a human head, usually that of a vanquished foe, shrunk by the sun. Mr. Egas will be one of the instructors in art at the school during the Fall term, which opened on Sept. 29.

Argentine Museums Move

At Buenos Aires two of the great national museums of the Argentine have recently acquired new homes, according to the *Museum News*. The Museum of Fine Arts, which has been housed since 1910 in a building in San Martin Plaza, is to be moved to the remodeled Reservoir Building in Alvear Avenue. The Museum of Natural History is now located in the first pavilion of a vast new building, which is being constructed for the institution on the Parque Centenario Plaza.

Prints by Bernard Sanders

The Downtown Gallery announces a one-man show of etchings, drypoints and mono-etchings by the young artist, Bernard Sanders. This show will be held simultaneously with the opening exhibition of paintings and sculpture by a group of leading American artists, Oct. 4 to 22.

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BEST MODERN ART

Is American Art Becoming Stereotyped



"Antibes," by Waldo Peirce.

It is with a protest and a warning that Manfred Schwartz is opening the 1932-33 season of "Gallery 144," in New York, on Oct. 4, with a group exhibition of American paintings to last until Oct. 21.

Mr. Schwartz protests that the tendency of American art is to fall into a rut. A conspicuous example, he says, is the development of the group devoted strictly to the portrayal of dilapidated and ugly Victorian houses and the cultivation of a demand for these works among collectors. He protests that it is not the so-called "American scene," as such, that can make American art great, but the portrayal of whatever the artist undertakes in the American spirit. He wants to see the

American school develop as broadly as life itself.

In the season's first show, at "Gallery 144" are works by Milton Avery, Ben Bogn, John Kane, Waldo Peirce, Judson Smith, Moses Soyer and Foshko. Mr. Schwartz points to "Antibes" by Mr. Peirce, herewith reproduced, as an example of how a real American artist puts American feeling into a picture even when its subject is French.

Art League of Washington

The Art League of Washington (D. C.) has been organized for promoting art education and loan and sale exhibitions. Charles Val Clear is the director and Miss Mary Shrapnock the secretary.

Max Slevogt

Max Slevogt, noted German painter and book illustrator, died on his estate near Landau, Germany, on Sept. 20. He had just completed his painting of the "Crucifixion" for the Friedrichskirche in Ludwigshafen.

Slevogt is given credit for creating a new German style in book illustration, his work being filled with striking and fanciful ideas. Books of action were his favorites. Among his best known illustrative works are "Ali Baba and the Forty Thieves," "Sindbad the Sailor," "Benvenuto Cellini," Goethe's "Faust," "Tales from the Thousand-and-One Nights," and 24 chalk lithographs on subjects from the "Iliad."

Born at Landshut, Bavaria, in 1868, Slevogt took his early training at the Munich Academy, later continuing his studies in Italy. He was one of the leaders of the German "Secession" and the North German Impressionists. During recent years he had devoted most of his time to lithographs, etchings and woodcuts.

Scotch Landscapeist

James Whitelaw Hamilton, well known Scotch landscape painter, died in Glasgow, Sept. 18, at the age of 71. A member of the so-called "Glasgow School," he is widely represented on both sides of the Atlantic. Besides many European public and private collections, Hamilton's work is to be seen in America in the public galleries of St. Louis, Pittsburgh and Buffalo.

Hamilton received his art training in Paris, and later became actively connected with the Munich group known as the "Secession." In 1897 he won the gold medal at Munich. Among the honors conferred on him by his fellow-artists were the posts of honorary vice president of the Royal Glasgow Institute of Fine Arts and president of the Scottish Artists' Benevolent Association. He was also a member of the Royal Fine Art Commission for Scotland.

Susette S. Keast Dies

Susette S. Keast, widely known Philadelphia artist and former president of the Plastic Club, died on Sept. 5 at the age of 39 after a short illness. She was graduated from the Philadelphia School of Design for Women when sixteen and received a foreign scholarship at nineteen after studying at the Pennsylvania Academy of the Fine Arts.

Mrs. Keast was a member of the Ten Philadelphia Painters and the Fellowship of the Academy of the Fine Arts. During her too brief career, she had won numerous prizes and honors with her brush.

Madeline Masters Stone

Mrs. Madeline Masters Stone, sculptor, poet and sister of Edgar Lee Masters, author of the "Spoon River Anthology," died in New York on Sept. 24. She was 55 years old. Mrs. Stone was the sculptor of many portrait busts, one of her last commissions being a portrait of Abraham Lincoln as a young man, done for the Illinois Chapter of the D. A. R. Her work was praised by art critics for its strength and sensitivity.

Cora Ellis Jones Dies

Cora Ellis Jones, painter of brilliant landscapes and marines of the Southland, died in Birmingham, Ala., on August 17. She was a member of the Southern States Art League, the Alabama Art League and the Birmingham Art Club.

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ART AND THE WOMEN OF AMERICA

Editor, Florence Topping Green, Past Chairman of the Art Division, General Federation of Women's Clubs

Another Campaign

Our first crusade is the protection of our artists from the foreign invasion, and particularly to insist that American artists shall be employed for portraits of men in public office which are paid for by the tax payer, and to protest vigorously against the importation of European artists for the decoration of our public buildings and parks. This was described in the September number.

Our second campaign deals with the children, for the American Renaissance will be short lived if we do not demand the art education of the future generation.

The Art Division offered the following resolution during the biennial convention of the General Federation of Women's Clubs in Seattle, June, 1932, and it was unanimously adopted:

"Whereas, the General Federation of Women's Clubs believes that art appreciation should be included in the curricula of all schools and colleges; and

"Whereas, We believe that credits for art study should be given in college entrance examinations, therefore

"Be it resolved that the Art Division of the General Federation of Women's Clubs be authorized to conduct a campaign to this end, in co-operation with the following associations: the American Federation of Arts, the College Art Association, the Association of Art Schools, and the American Society of Architects."

This constituted a formidable body to make a well organized crusade to reform college entrance boards.

Club women are urged to investigate how much and what kind of art is being taught in the schools in their vicinity? Through their efforts many art instructors already have been added to the staffs of schools all over the United States, but there is much more to be done.

The plans in Massachusetts for the schools are meeting with success. In an interview, Miss Thurlas Green, a Boston club woman who is greatly interested in the movement to place art in every school, said "that the State Association is mobilizing for an effective campaign for increased art education in Massachusetts,—the study of art in all its branches, art history correlated with world history, English and drawing." She added: "It is certain that in most of our school systems the practical and tangible is employed at the expense of the aesthetic. Perhaps that is what's wrong with us. And it is certain that unless there is a cultured aim, the tax payer's child is receiving less than an education."

Perhaps we had better begin with the school boards. Most of them are not appreciative of the value of art education. They call this study one of the "frills". The women are voters and tax payers; they are vitally interested, *therefore at least two clubwomen should be elected to every school board in this country.*

In an interview, Prof. Royal Bailey Farnum, chief of the Rhode Island School of Design and past president of the International Art Congress, stated his opinion that a crusade of this sort should commence with the training of the art teachers, many of whom come from schools where the art contact consisted "mainly of technical facility and a minus quantity of that

Questions on American Art for Prize Test

- 1.—Name the artist who painted the earliest portraits of Americans.
- 2.—Name the leading art school of England founded through his influence.
- 3.—What American artist painted portraits that critics claimed ranked close to Reynolds and Gainsborough?
- 4.—Name the artist of this period who exerted the greatest influence for good on American art.
- 5.—Name the artist who painted three portraits of Washington, and give a brief account of his life and work.
- 6.—What great inventor was also an artist?
- 7.—What artist refused to sign his paintings because he said "My mark is all over them." Why was this true?
- 8.—Who painted a portrait of Queen Victoria? Mention other paintings by this artist.
- 9.—Name the artist who was instrumental in founding the National Academy of Design. What did he invent?
- 10.—Name the first American University to offer instruction in the arts.

This is the first installment of ten questions propounded by Mrs. Green for the contest open to every member of the General Federation of Women's Clubs, including every State Chairman, who is a subscriber to THE ART DIGEST. A notable series of prizes will be offered.

All answers are to be retained by the competing club women, and at the end of the contest are to be sent to Mrs. Green. The answers must be typed or written legibly. The first sheet is to have, clipped out and pasted, the name and address of the contestant taken from a wrapper of THE ART DIGEST.

The prizes will be presented during the state convention next May. These prizes already in-

clude the \$1,000 painting by Guy Wiggins reproduced in the September number; a beautiful etching of the Arizona Desert by George Elbert Burr, and the print "Springtime in New Orleans" by "Pop" Hart, which won the Sesqui-Centennial prize and which was reproduced on the first page of THE ART DIGEST of 15th March, 1927. Other prizes will be announced later.

A grand prize will be awarded to the state whose total of answers ranks highest. Other prizes will go to large clubs and small clubs and to individuals. Full details will be printed when the list of prizes is complete. But it is time now to begin!

studious approach to the problem that the college stands for." This year he is striving to improve this condition. From his experience of 20 years, he said, he was forced to conclude that the vast majority of art courses in high schools produce imitated technique, sheer repetition, design thieving and little intellectual training. Real research and original thinking, together with earnest text book study, will help the situation.

Forest Grant, Director of Public School Art in New York, and Mr. Butler, chairman of the Educational Division, New York Chapter, A. I. A., have been discussing the subject for months. Architects have volunteered to give lectures with slides in several high schools. All the teachers are greatly interested. Mr. Grant plans to continue this Fall and expects to work up a very effective program of speakers in connection with courses in art appreciation; he has the co-operation of fifteen of our leading architects.

In connection with our work urging the study of architecture, Mrs. Frank Stewart, also of Massachusetts, has for several years been chairman of the Committee of Civic Art. In this work she has had charge of lectures with slides which could be used by the club women for the schools, especially for those in distant towns where it is impossible to obtain lecturers. There is a very fine lecture by Donald Robb on the Washington Cathedral, which has many colored slides. Albert E. Bailey, professor of the interpretation of art at Boston University, presents an interesting talk with pictures which gives a new meaning to architecture to the layman. In order that pupils may appreciate good architecture for homes in their communities, the club women could use the talk with slides that Eleanor Manning, A. I. A., has prepared on the importance of well designed houses in town, village and country. There is

also an illustrated lecture by John Nolan, city planner, on the way American cities may be improved. If the school children had practical examples of good architecture placed before them, perhaps towns and cities of the future may be built after a plan instead of in the hit or miss methods prevailing at the present. California, North Dakota and Texas are specializing in this study.

The interest aroused is just beginning. Our crusade is for women to work in unison to have proper art instruction in all the schools, and then to get college entrance boards to give credit for art, for if they do not, pupils will not study the subject, they will only take the studies the school system demands.

Alabama

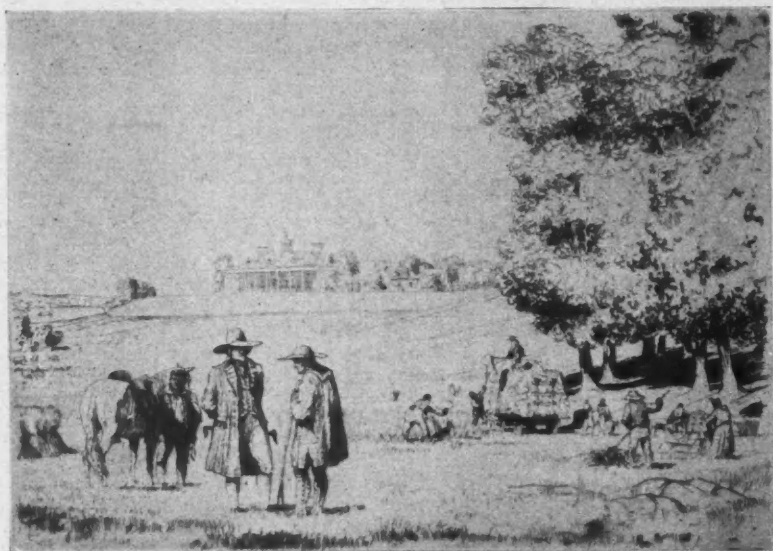
Mrs. Ida Gardner reports that the Clubs of Pickens County, Fourth District, plan to have an Art Exhibit at their County Federation meeting this Fall. This exhibit will include everything of any artistic value belonging to club members. A lecture on art will be given. All the clubs in the county plan to beautify the highway connecting the four towns in which they live. The clubs also plan to have a traveling art exhibit during the year, and every club will try to arrange an "heirloom party," with talks on "The Historical Value of Heirlooms."

Mrs. W. W. Rivers of Montgomery has secured the following exhibits, which will be shown in the Woman's College of Alabama: October, water colors by Gonzalez; November, Javanese batiks and topa cloth from Samoa; December, American and Japanese woodcuts; January, exhibit of "artistic things at small cost"; February, exhibits of paintings by Alabama artists; April, art work from Alabama schools; May, Woman's College art exhibit. She has also arranged a circuit for the Alabama

[Continued on page 30]

Among the Print Makers, Old and Modern

20 Etchers Produce Bicentennial Pageant of George Washington



"Washington, the Planter." Etching by Louis Conrad Rosenberg.



"The Retreat from Long Island," Levon West.

Beginning Oct. 3, Kennedy & Company, New York, will have on view the collection of twenty etchings by as many well known American printmakers which constitute the "Bicentennial Pageant of George Washington" portfolio, sponsored by the George Washington Memorial Association. The association, organized to carry on permanent activities in the perpetuation of the memory of Washington, last year invited twenty American etchers to execute plates dealing with the life of the First President. The work was completed under the editorship of John Taylor Arms, president of the Society of American Etchers, with the literary assistance of Dixon Ryan Cox of Columbia University.

The portfolio forms a pictorial summary of Washington's life, beginning with his childhood at the Rappahannock homestead, through his youth as a surveyor's assistant and later as a soldier to his triumph as the leader of a new nation and his serene old age at Mount Vernon. The incidents selected with the aid of a committee made up of authorities on Washington, were chosen, according to the statement of Arthur H. Brook, president of the association, to emphasize the steps in Washington's mental and executive growth. A few of the titles are: "The Retreat from

Long Island," by Levon West; "Washington the Planter," by Louis C. Rosenberg; "Washington at Valley Forge," by George Wright; "Washington at Mount Vernon," by Childe Hassam; "Washington Assumes Command," by Ralph Boyer; "Washington on His Mission to the Ohio," by Sears Gallagher; "Washington and His Mother," by Arthur W. Heintzelman; and "Washington's Courtship," by William Auerbach-Levy. Other etchings are by Samuel Chamberlain, Kerr Eby, Eugene Higgins, Earl Horter, Robert Lawson, Allen Lewis, F. Luis Mora, Robert Nisbet, Ernest D. Roth, Albert Sterner, Walter Tittle, and John W. Winkler.

Arthur Hoppin, well known authority on the history of the Washington family, said: "The whole is equal to a thousand lectures, for no verbal descriptions can carry so quickly and so fully the story of the twenty events in Washington's life as do these etchings produced after the most intensive and accurate investigations."

John Taylor Arms states: "The Bicentennial Pageant of George Washington is more than a portfolio containing twenty etchings of scenes from the life of Washington by twenty representative American etchers, it is the consummation of something never before

achieved in the history of graphic art in this country.

"I know of no other case in the history of engraving where a group of etchings, by a number of distinguished artists, each print relating to the same subject matter, has attained to anything like the standard of artistic excellence manifested in the Bicentennial Pageant of George Washington. Either such a group has contained no element of historical interest or else the art quality has been lacking and the record has been merely one of dry fact. In the present publication, however, we find twenty distinguished etchers coming together, in a spirit of sympathy and mutual effort, to produce twenty representative plates related one to another by the bond of a common subject. Nor is the least interesting aspect of the whole portfolio the manner in which each artist, while developing the same subject, has brought to it his own characteristic methods of expression and imbued it with his own artistic individuality.

"The Bicentennial Pageant of George Washington has proved many things, not least significant among them being that American etchers of today can, as a group, produce work which, for its power of conception and soundness of execution, compares favorably with that of any other country.

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Mrs. Charles Whitmore, Director

Among the Print Makers, Old and Modern

Boston Museum Gets a Print of 1445 by Playing Card Master

To the collection of rare and beautiful prints which the Boston Museum is forming from the income of the Stephen Bullard Fund, bequeathed to it in 1910, has been added an important engraving by the Master of the Playing Cards (ca. 1445). This artist, while probably not the inventor of engraving, emerges in the first half of the XVth century as its earliest known practitioner. The engraving, "Queen of Stags," was acquired last Spring from the Boerner sale in Berlin, and is typical of the master's art in designing the playing cards which caused his fame, if not his identity, to live through the centuries.

Henry Preston Rossiter, curator of prints, wrote in the museum's *Bulletin of the Playing Card Master's place in print history*: "Mere seniority might easily raise the veriest hack into prominence; but this master will bear scrutiny for his talent alone. With a firm grasp of design he brings to his work a creative mind and a practised, unflagging hand, so that anyone confronted by his complete series of playing cards—anyone whose boundaries in art do not coincide with the metropolitan cab radius—stands in grave danger of being charmed by their originality and zest. Cultivating his bent, he turns a bright eye toward nature, an eye so vivacious that his beasts, birds, flowers, fanciful wild folk and comely worldlings take life as animate things. He draws expressively the features of his well modelled heads, while his court card figures, whether in motion or repose, are so regally savoring their rôles, so gracefully and graciously at ease, that the XVth century player must have been a dull fellow who could not have wished himself of their world."

"Whatever the beginnings of engraving prior to this master, the art in its initial stages undoubtedly flourishes under his influence. That he was a goldsmith at least, no one seriously disputes, even though his prints, numbering more than a hundred altogether, are no obscure product of goldsmith work."

"The time and place of his activity remain questions of learned speculation. In search of facts both Lehrs and Geisberg have explored every tempting by-path, but for their most profitable discoveries they have had to fall back on the prints themselves. Lehrs, however, has proved that the master had completed his most notable work—the engraved packs of cards from which he takes his name—by 1446, thus fostering the belief that he may have been active as early as 1430 or before. From kinship in style he assigns the



"The Queen of Stags," by the Master of the Playing Cards.
German School, XVth Century.

artist to the South German or Swiss School.

"Besides being the first chronologically of the nine surviving XVth century packs of playing cards, the Playing Card Master's pack comes first in artistic importance as well. It comprises five suits—Flowers, Wild Men, Birds, Stags, and Beasts of Prey, the last in two variants, both presumably by the master himself. Only four suits made up a pack for play. Each suit consisted of eight numeral cards, from the two to the nine spot, and four court cards—King, Queen, Knight, and Knave, the Knave doing duty for the ten

spot. "Some early card games distinguished solely between trumps and non-trumps, disregarding a sequence in the rank of suits. Hence the artist, not having to make a systematic, easily read pattern of his suit signs or pips, is free to arrange them with a single thought to their artistic effect. Further, since the suit designations are naturalistic or imaginary figures rather than the matter of fact shapes of later date, he is able to vary and add to them as his fancy prompts. This the Playing Card Master did constantly."

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The News and Opinion of Books on Art

Rembrandt's Brush

A book which should be extremely interesting to painters and connoisseurs as well as to the generally instructed layman is "The Brushwork of Rembrandt and his School" by A. P. Laurie (New York; Oxford University Press; \$30.00).

The author, who is professor of chemistry at the Royal Academy of Arts, London, has written many articles on photomicrographs of famous paintings for *The Connoisseur*. He has long been engaged in photographing with a microcamera selected portions of pictures and establishing the use of this method as a valuable aid to correct attribution. The task has necessarily been a difficult one, and has required considerable expenditure of funds. Through the interest and financial assistance of the Duke of Westminster, Mr. Laurie was enabled to carry on his work. Undoubtedly it must have been gratifying to both when the recent Art Conference held under the auspices of the League of Nations in Rome passed a resolution recognizing the importance of photomicrography as a guide and assistance to attribution, thus establishing it as an accepted method.

In this monograph Mr. Laurie presents, with a view to establishing reference standards, the results of a study of Rembrandt's brushwork at various periods and a comparison of the work of the principal members of his school. He states that, for this purpose, he selected typical Rembrandts of unquestioned authenticity at different stages of the artist's development. Then, by means of the microscope, the magnifying glass and the microcamera, he compiled his data.

In the introduction Rembrandt's technical methods and their sources are broadly discussed. The author feels that without this knowledge it is impossible to understand the artist's brushwork. He goes on to discuss in detail the photomicrographs reproduced. The illustrations number 127. The artists of the

Rembrandt school whose work Mr. Laurie studied are Ferdinand Bol, Carel Fabritius, Govert Flinck, Gerbrandt Van Den Eeckhout, Aert de Gelder, Willelm Drost, Jacob Adriaenz Bacher, Gerrit Horst, Nicolaes Maes and Jan Lievens. In the appendix he lists, first, those who are stated in contemporary documents to have been pupils; second, those whose names appear in contemporary documents without any reference to them as Rembrandt's pupils, and, third, those who are mentioned by contemporary and later biographers, basing his information on Hofstede de Groot's work.

Mr. Laurie concludes his treatise by saying that by means of the photomicrographs it has been demonstrated that Rembrandt's brushwork and technique developed consistently and definitely on certain lines and that their foundation is contained in "The Philosopher."

Cathedrals of France

For those who have spent many hours wandering through the cathedrals of France, Helene Fouré's new book, "The French Cathedrals; Their Symbolic Significance" (Boston; Bruce Humphries & Co.; \$2.50) will revive pleasurable memories; to those who have not been so fortunate it will perhaps act as a vicarious guide. There are 31 full-page illustrations.

Mme. Fouré has described in simple, non-technical language, and entertainingly, the architectural glories of the French cathedrals, but more especially the symbolism and religious significance involved in their effigies and decorations. She interprets the simple faith and child-like imagination of the mediæval mind. The author calls these cathedrals "complex and immortal books," for she feels, since printing was unknown at the time, that information for both the rich and the poor was incorporated in the stone portals, the painted walls and the stained glass windows of the churches.

In this little volume she traces the origin of the French cathedral; the evolution of architecture, the plan of the cathedral, describes the symbols and then deals with interpretations. She states that in the south of France the churches are essentially Norman in architecture since these were built up to the XIIth century, whereas in the north they belong to three Gothic periods. In Notre Dame de Paris all three Gothic styles are incorporated.

"Teaching of Art"

Having in mind the needs of persons in training to become art teachers, Margaret Mathias has written the third in a series of books on art education, "The Teaching of Art" (New York; Charles Scribners Sons; \$3.00). However, her book should also prove helpful to regular art instructors. Miss Mathias, who is director of art in the public schools of Montclair, N. J., states in her preface that art teaching preparation involves (1) recognizing the art needs of children, (2) learning the education processes essential to the teaching of art, and (3) mastering the essential subject matter in the field of art.

"Why Teach Art?" is the title of the first chapter. The author answers this question by saying that art is man's response to experience through materials and that it is taught to help each person to develop his own creative power, to master the principles of arrangement so he may satisfy his desire for beauty, and to help him enjoy the best works of others.

The book then goes into a lengthy discussion of the materials of vision—line, form, value and color. Half of the volume deals with the principles of arrangement, such as Unity, Balance, Visual Weight, Proportion, Rhythm, and Relationship of the Elements. Art problems in teaching are also dealt with fully and the objectives of developing growth in children's art activities are stressed. Miss Mathias advises very definitely that all criticisms of children's work should be constructive and contain suggestions as to how a beautiful arrangement can be obtained. Chapters on art appreciation, related manual activities and units of work are included.

Spots Beloved by Artists

The special Autumn number of "The Studio" takes the form of "Artists' Country." It is edited by C. Geoffrey Holme with a commentary by G. S. Sandilands (New York; Studio Publications; cloth \$3.50; wrappers \$2.50).

This book, says the editor, represents an inquiry as to where the painter of today finds material for his inspiration—in cities and countryside, on land and sea. It presents by means of reproductions of the painters' pictures or sketches well known and little known beauty spots in Great Britain and the Continent. Unfamiliar corners of England and new aspects of favorite haunts are thus revealed.

Mr. Sandilands's commentaries accompany the 150 reproductions, including eight full color plates, of paintings, watercolors, and drawings by such artists as John Nash, C. R. W. Nevinson, Frank Brangwyn, Sir D. Y. Cameron, Harry Morley and Geoffrey Wedgwood, among many others. The volume is a delightful travel tour in pictures.

Water Colors in Brooklyn Museum

The Brooklyn Museum announces the publication of a "Catalogue of the Permanent Collection of Water Color Paintings and Drawings." It is profusely illustrated and carries biographical notes on the artists represented in the museum's collections.

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In the World of Rare Books

Printing, 1108 A.D.

What are declared to be the oldest printing blocks in existence are now on exhibition at the Field Museum of Natural History, Chicago. Made of bamboo, root and wood, the blocks were made before 1108 A. D., according to Dr. Berthold Laufer, curator of anthropology and noted authority on oriental subjects, who obtained them for the museum during an expedition to China. The blocks were found in the ancient city of Chu-lu in the southern part of Chili province, reports the *Chicago Post*. This city, excavated by archaeologists in recent years, was submerged by a flood in 1108.

Dr. Laufer traces the history of printing, giving the Chinese entire credit for its origin: "The Chinese are the inventors of block-printing, and, in fact, of all the essentials for printing—paper, writing brush, ink, and ink-pallet or ink-stone. The Chinese invented and perfected these entirely from their own resources, unaided by any other nation. Paper was invented and manufactured in China as early as A. D. 105. Under the Sung dynasty, which held sway from 960 to 1279, the printing of books from wooden blocks was a flourishing art.

"The manufacture of paper remained a Chinese monopoly until A. D. 751, when the technique was introduced into Samarkand by Chinese captives of an invading Arab force. This led to the substitution of paper for papyrus throughout the Arab dominions, the importation of paper into Europe, and finally the establishment of the first European paper-mill in Italy."

Bissett Library in Sale

The first literary sale to be scheduled by the American Art Association-Anderson Galleries for the new season comprises the library of the late Clark P. Bissett, for many years professor of law at the University of Washington, to go under the hammer the afternoon of Oct. 4. Professor Bissett's taste was catholic as revealed by the scope of the catalogue—standard sets by practically all the noted authors; historical, biographical and literary works of importance; a group of American historical publications; American literary biographies; works on the American Revolution.

Among the standard authors are the works of Barrie, the Kirriemuir edition; Charles Dickens, edition de luxe; writings of Lafcadio Hearn, one of the 750 sets printed by the Riverdale Press with the autograph of the author's wife in Japanese characters on the fly-leaf of Vol. I; the collector's new Sunnyside edition of Washington Irving; the Seven Seas edition of Kipling, containing the autograph of the author; complete works of Poe, with a critical introduction by Charles F. Richardson, the Arnheim edition; poems and prose sketches by Riley, one of 204 sets on Japan vellum, with the frontispiece portrait signed by the author; Cadell's attractive edition of Scott, with the B. W. McCormick bookplate, and many other collector's items.

Palace of Art Nears Completion

A bulletin of the National Geographic Society issued at Washington says that the new Palace of Art at Milan will be completed this year, which will add another aesthetic center to Italy's already imposing list.

Holmes' Gift

Oliver Wendell Holmes, former justice of the Supreme Court, has given his father's one-volume edition of Shakespeare, containing a wealth of marginal notes and the bookplate of the "Autocrat of the Breakfast Table," to the Folger Shakespeare Library in Washington. The gift, states the *New York Times*, was "made personally to William Adams Slade, director, by the ex-justice, who, carrying the book under his arm, emerged from his retirement to pay tribute to the memories of his father and Henry Clay Folger, donor of the great Shakespeare collection and the building in which it is housed."

At the request of the director, Justice Holmes entered the following inscription on the fly-leaf: "This book belonged to my father and is the only copy of Shakespeare that I remember in our home during my boyhood. The Folger Shakespeare Memorial, from Oliver Wendell Holmes." The volume was placed on a shelf with editions which once belonged to George Washington, Abraham Lincoln, John Adams, Nathaniel Hawthorne, Washington Irving, James Russell Lowell and Walt Whitman.

Music Score Manuscripts

The New York Public Library has been presented with a valuable group of manuscripts of musical scores of Beethoven, Bach, Mozart, Handel and Haydn, together with letters written by these great masters and by statesmen of the XIXth century. The collection is a gift of Mrs. William W. Norton, in memory of her father, the late Dr. Christian Archibald Herter who bought them from Frederick Locker-Lampson of England.

Among the musical scores are nine sheets of music and words of a cantata by Handel, extremely rare because most of his manuscripts are either in Buckingham Palace or in public collections in Germany or France; a Beethoven autograph of sketches, written in ink with a precision that resembles printing; Mozart's composition "Fantasia in F Minor," which he meant for a "musical clock," and Bach's entire score for his cantata "In Allen Meinen Thaten." In addition there is a poem in Latin by Goethe called "The Good Host Says."

Tudor Drama at Huntington

Following its annual closing during September, the Henry E. Huntington Library and Art Gallery, San Marino, Cal., reopened Oct. 1 with a special exhibition of rare books and manuscripts illustrating the development of the Tudor drama. This show was prepared at the request of the Association of Colleges and Universities of the Pacific Southwest for students of English literature and history, and, like the other special exhibits in the library, is open to all visitors. Application for admission to the exhibitions during October and November should be made immediately to the Exhibitions Office of the library.

More than 36,000 persons visited the Huntington institution during July and August, establishing a new attendance record. This unprecedented number of admissions was due partly to the influence of the Tenth Olympic Games, held in Los Angeles this Summer.

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Great Calendar of U. S. and Canadian Exhibitions

FLORENCE, ALA.
State Teachers College—Oct. 5-16: Tenth "A" Circuit Exhibition. (So. States Art League).

DEL MONTE, CAL.
Del Monte Art Gallery—Oct.: Paintings, William Ritschel, Paul Dougherty, Armin Hansen.

LA JOLLA, CAL.
La Jolla Art Association—Oct.: Landscapes in pastel, Elmer H. Pohl.

LOS ANGELES, CAL.
Los Angeles Museum—Oct.: Annual exhibition California Water Color Society; Exhibition by American artists assembled by Reginald Poland; book jackets. Biltmore Salon—Oct.: Landscapes. Jack Wilkinson Smith. Chouinard Gallery—To Oct. 31: Paintings, Phil Dike, Donald Graham, Clarence Hinkle, Millard Sheets. Dalsell-Hatfield Galleries—Oct.: California Local Scene in Water Color, Millard Sheets, Roger Heyward, Worden Bethell and Grant Wood. New Stendahl Galleries—Oct.: General exhibition of paintings; French modern art. Haley Galleries—Oct.: Oils, water colors, screens, block prints of the Orient, Bertha Lum.

MILLS COLLEGE, CAL.
Mills College Art Gallery—Oct.: Book jackets; paintings and drawings, Marjorie Eaton; Brown-ing Memorabilia.

PALOS VERDES, CAL.
Palos Verdes Art Gallery—To Oct. 30: Sculpture Exhibit.

PASADENA, CAL.
Grace Nicholson Galleries—Oct.: Japanese Primitive Art; masks from Siam, Tibet, Japan, Java, Korea and India; Indian paintings, J. H. Sharp; Mexican watercolors; Chinese antique prints; American Indian art.

SAN DIEGO, CAL.
Fine Arts Gallery—Oct.: Etchings, Alfred Rudolph; watercolors, Joseph Pennell: "Educational Series" Roy Sowers collection Japanese prints.

SAN FRANCISCO, CAL.
M. H. DeYoung Memorial Museum—Oct.: Contemporary American etchings; photographs, James Doolittle; Danish pottery and lalique glass; Culley collection of prints; Tebbe collection of drawings. Courvoisier Gallery—To Oct. 15: Wood-blocks, Gustave Baumann. Paul Elder Gallery—To Oct. 8: Woodcuts and drypoints, Elisabeth Norton. Oct. 10-Nov. 5: Oils, landscapes, figures, still-lives, Nils Gren. Gelber Lillenthal Gallery—Oct.: Watercolors and lithographs of Mexico, John Kellogg Woodruff. S. & G. Gump—Oct. 3-15: Fall opening: Old Masters and prints. Art Center—Oct. 3-15: Oils, H. Whedon; sculpture, Adeline Kent.

SANTA BARBARA, CAL.
Faulkner Memorial Art Gallery—To Oct. 12: Watercolors by Americans.

TORONTO, CANADA
Art Gallery of Toronto—Oct. 4-28: English aquatints (A. F. A.).

WASHINGTON, D. C.
Library of Congress—Oct.: Orientalia; lithographs, Joseph Pennell; 181 etchings, drypoints and wood-engravings. National Gallery of Art (Smithsonian Institution)—To Nov. 24: George Washington Bicentennial; exhibit National Sculpture Society; Mural Painters. Corcoran Gallery of Art—Oct. 17-Nov. 6: Watercolors, Robert Hallowell.

WILMINGTON, DEL.
Wilmington Society of Fine Arts—To Oct. 26: Permanent collection Howard Pyle paintings and pen and ink drawings.

ATLANTA, GA.
High Museum of Art—To Oct. 15: Oils, Wenonah Bell.

CHICAGO, ILL.
Art Institute of Chicago—To Oct. 9: "Survey of American Art"; paintings and sculpture, Chicago artists; paintings from Coburn collection; Japanese prints. Arthur Ackermann & Son—Oct.: Old Prints in color of views, sports, caricatures and transportation. Carson Pirie Scott & Co.—Oct.: Old Silver; old English paintings. Chicago Galleries Association—Oct. 2-23: Tree Studio Group associated with the Galleries. Studio Gallery Increase Robinson—To Oct. 15: Watercolors and etchings, Herbert Rosenberg. Chester H. Johnson Galleries—Oct.: Paintings and prints.

SPRINGFIELD, ILL.
Springfield Art Association—Oct.: Collection from Phillips Memorial Gallery (A. F. A.).

INDIANAPOLIS, IND.
John Herron Art Institute—Oct.: Portrait and figure painters; early prints; Dutch peasant costume drawings. (A. F. A.).

RICHMOND, IND.
Public Art Gallery—Oct.: 36th Annual exhibit Richmond painters.

DES MOINES, IA.
Association of Fine Arts—Oct. 2-30: Charles A. Cummings memorial exhibit.

LAWRENCE, KANS.
Thayer Museum of Art—Oct.: Watercolors of Italy, Clotilde Girardet.

LOUISVILLE, KY.
J. B. Speed Memorial Museum—Oct. 15-Dec. 1: Exhibition of Stamps, Coins and Medals.

NEW ORLEANS, LA.
Isaac Delgado Museum of Art—Oct. 2-Nov. 2: Paintings of Southwest, Betty Mac Arthur;

watercolors, John Whorf. Oct. 2-31: Lithographs of the Stage, Eugene Fitch. Arts and Crafts Club—Oct. 7-31: New Orleans Art School.

PORTLAND, ME.
Sweet Memorial Art Museum—Oct.: Aquatints and etchings, from Gordon Dunthorne Galleries.

BALTIMORE, MD.
Museum of Art—Oct.: International Watercolor Show; Baltimore Watercolor Show. Maryland Institute—Oct.: Work of Day and Night School students.

BOSTON, MASS.
Museum of Fine Arts—Oct.: Peruvian textiles; Spaulding collection of modern French paintings; English mezzotints; aquatints, Goya; modern American and French prints. Doll & Richards—Oct.: Paintings and watercolors by Americans; contemporary etchings and color prints; American bronzes. Grace Hornes Galleries—Oct.: Miscellaneous paintings, watercolors and etchings.

CAMBRIDGE, MASS.
Fogg Art Museum—To Oct. 31: Watercolors, Dodge McKnight and John Whorf; prints and engravings; recent accessions.

HINGHAM CENTER, MASS.
Print Corner—To Oct. 15: Horse Show in etching and Block Print, Elisabeth Norton, J. J. Lankes, Thomas Handforth and others.

EAST NORTHFIELD, MASS.
Northfield Seminary—Oct. 9-23: Modern Pictorial Photography (A. F. A.).

SPRINGFIELD, MASS.
Berkshire Museum—Oct. 3-31: Shaker Exhibit loaned by Dr. E. A. Andrews.

SPRINGFIELD, MASS.
Art Museum—Oct. 8-30: Exhibit "Entering the XXth Century". (College Art Assoc.)

WELLESLEY, MASS.
Faneuil Hall—Oct.: Modern art, prints. Farnsworth Museum—To Oct. 23: Exhibition paintings, Julia Morrow DeForest.

DETROIT, MICH.
Institute of Arts—Oct.: Fabrics and interior furnishings; 3rd International Exhibition of Lithography and Wood Engraving (Art Institute of Chicago). Colony Club Gallery—Oct. 18-Nov. 1: Pictures by painter members of club.

GRAND RAPIDS, MICH.
Grand Rapids Art Association—Oct.: Drawings and lithographs, Diego Rivera; watercolors, Walt Dehner.

MUSKEGON, MICH.
Hackley Art Gallery—Oct.: Indian arts and crafts. (A. F. A.).

KANSAS CITY, MO.
Kansas City Art Institute—Oct.: Tetsuzan Hori, contemporary Japanese exhibit; Drawings, Mes-trovic.

ST. LOUIS, MO.
City Art Museum—To Oct. 16: 27th Annual Exhibition of paintings by American Artists.

LINCOLN, NEB.
University of Nebraska—Oct. 4-25: Modern American blockprints (A. F. A.).

MONTCLAIR, N. J.
Montclair Art Museum—Oct. 9-Nov. 6: DeParis collection of XVIII and XVIII century textiles.

NEWARK, N. J.
Newark Museum—Oct.: Sculpture from primitive to modern times; Chinese art; modern American paintings and sculpture.

SANTA FE, N. M.
Museum of New Mexico—Oct.: Paintings, Sr. Esquipula Romero de Romero; Emily Underwood; Albuquerque Art League.

BROOKLYN, N. Y.
Brooklyn Museum—To Oct. 16: Recent Accessions to the Print department. Oct. 9-31: Morris collection of early historical photographs. Grant Studios—Oct. 3-30: Old Paintings.

BUFFALO, N. Y.
Albright Art Gallery—To Oct. 15: Architectural Exhibition. Oct. 1-Nov. 1: French Glass Exhibition; development of Japanese Prints. (A. F. A.).

ELMIRA, N. Y.
Arnot Art Gallery—Oct.: Exhibition of Oil Paintings (A. F. A.).

EAST HAMPTON, L. I., N. Y.
Guild Hall—Oct.: English hunting scenes.

NEW ROCHELLE, N. Y.
Public Library—Oct. 10-31: Attractive Objects of general use. (A. F. A.).

NEW YORK CITY, N. Y.
Metropolitan Museum of Art (Fifth Ave. & 82nd St.)—Oct.: Washington Bicentennial Exhibit; new tastes in old prints; embroidered and lace handkerchiefs. Argent Galleries (42 West 67th St.)—Oct. 3-15: Paintings of Houses, Lucy Phillimore. Art Center (65 East 56th St.)—Oct. 4-15: Craftwork by members of N. Y. Society of Craftsmen; Boston Society of Arts and Crafts; Detroit Society and Philadelphia Arts and Crafts Guild. An American Group (Barbizon-Plaza Hotel)—Oct. 3-31: Group exhibition of paintings by members. A. W. A. Clubhouse (353 West 57th St.)—Oct. 1-31: Small sketches in all mediums; black and whites, block prints and etchings. American



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Folk Art Gallery (113 West 13th St.)—Permanent: Early American paintings in oil and water color on velvet and glass. **Belmont Galleries** (574 Madison Ave.)—Permanent: Exhibition of Old Masters. **Brunner Galleries** (55 East 57th St.)—Oct.: Old Masters. **Cole Art Galleries** (128 West 49th St.)—Oct.: Modern American and foreign artists. **D. Cox-Delbo Galleries** (561 Madison Ave.)—Oct.: American and French artists. **Ralph M. Chase** (800 Madison Ave.)—Oct.: Early Chinese porcelains. **Boehler & Steinmeyer** (Ritz-Carlton Hotel)—Oct.: Old Masters. **Demotte Galleries** (25 East 78th St.)—Permanent: Romanesque Gothic Classical. Works of art and modern paintings. **Downtown Gallery** (113 West 13th St.)—Oct.: American artists. **Durand-Ruel** (12 East 57th St.)—Oct.: Selected French paintings. **Eighth Street Gallery** (61 West 8th St.)—To Oct. 15: International Show of paintings, sculpture and lithographs. **Ferragil Galleries** (63 East 57th St.)—To Oct. 15: Young painters exhibit (College Art Assoc.). **Passal M. Gasterdian** (145 West 57th St.)—To Oct. 15: Contemporary Americans. **Grand Central Art Galleries** (15 Vanderbilt Ave.)—Oct. 1-15: Prints by Americans. To Oct. 20: Annual Founder's Exhibition. **G. E. D. Studio** (58 West 55th St.)—Oct.: Selected paintings, water colors and drawings. **Kleinberger Galleries** (12 East 54th St.)—Oct.: Old Masters. **M. Knoedler & Co.** (14 East 57th St.)—Oct.: Selected paintings from various schools. **John Levy Galleries** (1 East 57th St.)—Oct.: Old Masters and recent paintings. **Ivan Choules**. **Julien Levy Gallery** (602 Madison Ave.)—To Oct. 15: Photographs. **Bernice Abbott**. **Macbeth Galleries** (15 East 57th St.)—Through Oct. 15: Paintings from the Summer Colonies of New England, selected by Robert Macbeth. **Metropolitan Galleries** (730 Fifth Ave.)—Oct.: Masters of the Spanish, Italian, French, Dutch and English schools. **Pierre Matisse Gallery** (51 East 57th St.)—Oct. 8-28: Recent pastels and drawings. **Maillois**. **Montross Gallery** (785 Fifth Ave.)—To Oct. 8: Recent oil paintings. **John Wenger**. **Morton Galleries** (127 East 57th St.)—Oct. 3-17: Paintings of the South. **Bertha Herbert Potter**. **Milch Galleries** (108 West 57th St.)—Oct.: Contemporary American painting and sculpture. **Midtown Galleries** (559 Fifth Ave.)—Oct.: Exhibition by members of Midtown co-operative group. **Museum of Modern Art** (11 West 53rd St.)—Oct. 12-Nov. 2: Reconstructions of Persian frescoes of the XVIIIth century. **National Arts Club** (15 Gramercy Park)—Oct. 26-Nov. 25: 27th Annual exhibit New Books of the Year. **Newhouse Galleries** (578 Madison Ave.)—Oct. 10-22: "Comparisons and Contrasts" (College Art Assoc.). **Artists U. Newton Galleries** (4 East 59th St.)—Oct.: English landscapes and portraits. **Public Library** (42nd St. & Fifth Ave.)—Oct.: Chiaroscuro prints through 4 centuries; recent additions: views of American cities. **Salmagundi Club** (47 Fifth Ave.)—To Oct. 9: Paintings and small sculpture by members. **Fynson Printers** (229 West 43rd St.)—To Nov. 1: Drawings of Capri, Carlotta Petrina. **Jacques Seligmann & Co.** (3 East 51st St.)—Permanent: Paintings, sculpture, tapestries. **Henry Schulthels Galleries** (142 Fulton St.)—Oct.: Paintings by American and foreign artists. **E. & A. Silberman** (137 East 57th St.)—Oct.: Old Masters and objets d'art. **Valentine Gallery** (69 East 57th St.)—Oct.: Selected French paintings. **Van Diemen** (21 East 37th St.)—Permanent: Old Masters. **Wildenstein Galleries** (647 Fifth Ave.)—Oct.: Selected Old Masters and French paintings of XVIIIth and XIXth centuries. **Whitney Museum of American Art** (10 West 8th St.)—Oct.: Museum collection of paintings, prints, sculpture and watercolors.

STATEN ISLAND, N. Y.
Institute of Arts and Sciences—Oct.: Staten Island Architects.

ROCHESTER, N. Y.
Memorial Art Gallery—Oct. 9-Nov. 9: 1st International Exhibit of Etching and Engraving: Pueblo Indian paintings; permanent collection of paintings.

SYRACUSE, N. Y.
Museum of Fine Arts—Oct.: Architectural Drawings and models. **Dwight Baum**: memorial exhibition of pastels. **Dwight Williams**.

AKRON, O.
Akron Art Institute—Oct. 1-31: Local loan exhibition, oils, watercolors and etchings.

CINCINNATI, O.
Cincinnati Art Museum—Oct. 2-30: Soap sculpture. Oct. 8-Nov. 14: American Indian Tribal Arts. To Oct. 14: English Sporting Prints.

CLEVELAND, O.
Museum of Art—To Oct. 20: French silks and velvets. To Oct. 25: Chinese Shadow Figures; French prints.

COLUMBUS, O.
Gallery of Fine Arts—Oct.: Oils by contemporary Americans; "Fifty Prints of the Year"; Black and White drawings. **Walt Kuhn**: early American furniture and architectural fragments; medals. **The Little Gallery**—Oct.: Paintings, sculpture and ceramics. **Columbus artists**.

DAYTON, O.
Art Institute—Oct.: Local exhibition works of Dayton artists and vicinity; American sculptor's exhibit (College Art Assoc.); illustrations. **Pierre Brissaud**.

TOLEDO, O.
Museum of Art—Oct. 2-30: Work of Toledo public schools and Museum School of Design.

PORTLAND, ORE.

Museum of Art—To Oct. 24: Exhibition of Summer Work, Art's Guild.

PHILADELPHIA, PA.

Pennsylvania Museum of Art—60th St. Branch—To Oct. 27: Contemporary Oils, Chicago Painters (A. F. A.). **Art Alliance**—Oct.: Memorial exhibition, oils and etchings. **Kent Wetherill**: prints. **Holland Fine Art Gallery**—Oct.: Sculpture, watercolors and lithographs. **Alexander Fortnoff**. **Warwick Galleries**—Oct. 17-29: Paintings. **Berkeley Williams**.

PROVIDENCE, R. I.

Rhode Island School of Design—Oct. 5-13: Cover Designs. House Beautiful. Oct. 4-Nov. 1: Fall exhibit contemporary American painting.

MEMPHIS, TENN.

Brooks Memorial Art Gallery—To Oct. 29: National Academy of Design exhibit.

Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

Birmingham, Ala.

SOUTHERN STATES ART LEAGUE—13th Annual Exhibition, at Birmingham Public Library, April 6-30. Closing date for entries, March 9. Open to members, annual dues, \$5. Media: painting, sculpture, prints, artistic crafts. Address: Ethel Hutson, Sec., Southern States Art League, 7321 Paola St., New Orleans.

Los Angeles, Cal.

CALIFORNIA WATER COLOR SOCIETY—12th Annual Exhibition, at the Los Angeles Museum, Oct. 14-Nov. 13. Closing date for entries, Oct. 1. Open to all. Media: water colors and pastels. Artists accepted by jury automatically become members of society. Numerous prizes. Address: Louise Upton, Asst. Art Curator, Los Angeles Museum, Exposition Park.

PRINT MAKERS SOCIETY OF CALIFORNIA—Annual International Printmakers Exhibition, at Los Angeles Museum, March 1-31. Closing date for entries, Feb. 7. Open to all. Media: etching, engraving, block prints, lithography. Canada: gold, bronze, silver medals; Letha L. Storrow prize. Address: Ethel B. Davis, Sec. Print Makers Society of California, 455 Marengo Ave., Pasadena.

New Haven, Conn.

NEW HAVEN PAINT & CLAY CLUB—Annual Exhibition, at the New Haven Public Library. Tentative dates, Feb. 15-Mar. 15. Closing date for entries, not announced. Open to all. Media: oils, water colors, prints, sculpture. Prizes: three cash prizes in painting and prints, one in sculpture. Address: Ethel B. Schiffer, Sec., 357 Elm St., New Haven.

Washington, D. C.

CORCORAN BIENNIAL—13th Exhibition of Contemporary American Oil Paintings, at the Corcoran Gallery of Art, Dec. 4-Jan. 15. Receiving dates; New York, Nov. 8, at W. S. Budworth & Son, 424 W. 52nd St.; Washington, Nov. 14, at Corcoran Gallery. Open to all American artists. Media: oil paintings only. Prizes: First, \$2,000 and Corcoran gold medal; second, \$1,500 and silver medal; third, \$1,000 and bronze medal; fourth, \$500 and honorable mention. Address: C. Powell Minnigerode, Director, Corcoran Gallery, Washington.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—45th Annual Exhibition of American Paintings and Sculpture, at the Art Institute, Oct. 27-Jan. 2. Closing dates for entries: Oct. 13 at Art Institute, Oct. 2 at Budworth's. Open to all American artists. Media: oils and sculpture. Awards: seven prizes totaling \$4,150. Address: Robert B. Harshe, Director, Art Institute of Chicago.

ART INSTITUTE OF CHICAGO—13th Annual Exhibition of Water Colors, at the Art Institute, Feb. 23-April 2. Dates for receiving entries, Feb. 25-Feb. 2. Open to all contemporary artists. Media: water colors, pastels, drawings, monotypes, miniatures. Awards: six prizes totaling \$2,000. Address: Robert B. Harshe, Director, Art Institute of Chicago.

HOOSIER SALON—9th Annual Hoosier Salon, at the Marshall Field Galleries, Jan. 28-Feb. 11. Closing date for entries, Jan. 19. Open to Indiana-born artists, residents for five years, property owners in Indiana, artists who received art training in the State. Media: oils, water colors, pastels, etchings, block prints, sculpture. Prizes: Many cash awards, totaling about \$5,000 and ranging between \$500 and \$50. Exhibition fees: \$5 for painters and printmakers, \$3 for sculptors. Address: Mrs. C. B. King, Executive Chairman, Hoosier Art Gallery, 211 W. Wacker Drive, Chicago.

New York, N. Y.

AMERICAN WATER COLOR SOCIETY—American Water Color Society 66th Annual Exhibition, at the Fine Arts Building, Oct. 27-Nov. 13. Closing date for entries, Oct. 19. Open to all. Media: water color and pastel only. Non-members pay \$1 for each exhibit. Prizes: Col. Lloyd Griscom Fund Purchase, William Adams Delano Fund Purchase, William Church Osborn Fund Purchase, George A. Zabriskie

NASHVILLE, TENN.

Ward-Belmont School—Oct. 5-18: Tenth "B" Circuit exhibition (So. States Art League).

HOUSTON, TEX.

Herzog Galleries—Oct.: XVIIIth century portraits; Lalique glass.

RICHMOND, VA.

Academy of Arts—Oct. 8-30: Contemporary Mexican Crafts (A. F. A.).

SEATTLE, WASH.

Northwest Art Galleries—Permanent: Exhibition of Northwest painters including Alaska.

MILWAUKEE, WIS.

Milwaukee Art Institute—Oct. 2-23: Interiors by American Institute of Decorators (A. F. A.).

OSHKOSH, WIS.

Oshkosh Public Museum—Oct.: Oils, Southern Artists.

Prize. Address: The Secretary, American Water Color Society, 215 W. 57th Street.

FIFTY PRINTS OF THE YEAR—Annual exhibition of 50 prints, selected in triplicate, at the Art Center. Probable dates, Mar. 3-31. Probable closing date for entries, Jan. 1. Open to resident printmakers in the U. S. and American artists abroad. Media: etchings, wood cuts and engravings, linoleum cuts, lithographs. Two-man jury, one conservative, one modern. Address: American Institute of Graphic Arts, 65 E. 56th St.

NATIONAL ACADEMY OF DESIGN—Winter Exhibition, 1932, at the Fine Arts Building, Nov. 26-Dec. 20. Works received, Nov. 14 and 15. Open to members and non-members. Media: oils and sculpture. Awards: Carnegie Prize (\$500), Julia A. Shaw Memorial (\$300), Thomas R. Proctor Prize (\$200), Isidor Medal, Helen Foster Barnett Prize, Altman prizes of \$1,000. Altman prizes of \$500, Elizabeth N. Watrous Gold Medal, J. Francis Murphy Memorial (\$150), Edwin Palmer Memorial (\$1,000). Address: Mrs. H. R. Brown, Registrar, National Academy of Design, 215 W. 57th St.

NATIONAL ACADEMY OF DESIGN—108th Annual Exhibition, at the Fine Arts Building. Opening date not set; Closing date, April 18: Receiving dates for entries, March 13 and 14. Open to members and non-members. Media: oils and sculpture. Awards: Thomas B. Clarke Prize (\$300), Julius Hallgarten Prizes (\$300, \$200, \$100), Altman Prize (\$1,000), Altman Prize (\$500), Isaac N. Maynard Prize (\$100), Salsus Medal, Ellen P. Speyer Memorial (\$300). Address: Mrs. H. R. Brown, Registrar, National Academy of Design, 215 W. 57th St.

NATIONAL ALLIANCE OF ART AND INDUSTRY—First National Exhibition of Photographs for Commerce, Industry and Science, at the Art Center, Oct. 18-Nov. 5. Closing date for entries, Oct. 7. Open to all. Media: Only photographs suitable for commercial, industrial or scientific uses. A fee of \$2 per print is charged. Certificates of merit awarded. Address: Exhibition Secretary, National Alliance of Art and Industry, 65 East 56th St.

NATIONAL ASSOCIATION OF WOMEN PAINTERS & SCULPTORS—42nd Annual Members' Exhibition, at the Fine Arts Building, Jan. 16-Feb. 6. Closing date, Jan. 9. Open to members. Payment of \$10. dues makes artist eligible. Media: painting, sculpture, graphic arts. Nine prizes totalling \$900 and three medals. Address: The Secretary, Nat'l Ass'n of Women Painters & Sculptors, 42 West 57th St.

SOCIETY OF AMERICAN ETCHERS—17th Annual Exhibition, at the National Arts Club, Nov. 30-Dec. 27. Closing date for entries, Oct. 28. Open to American etchers and foreign etchers living in U. S. Media: etching, drypoint, aquatint, mezzotint. Awards: Henry F. Noyes (\$50), Kate W. Arms Memorial (\$25), Henry B. Shope (\$25), John Taylor Arms (\$25). Address for information: Miss Margaret B. Hays, 93 Brookview Ave., Bridgeport, Conn.

SOCIETY OF INDEPENDENT ARTISTS—17th Annual Exhibition, at the Grand Central Palace. Approximate dates, March 1-31. Closing date for entries, Feb. 15. Open to members, annual dues \$9. Media: painting, sculpture, graphic arts. No prizes. No jury. Address: Society of Independent Artists, 54 W. 74th St.

Philadelphia, Pa.

PENNSYLVANIA ACADEMY OF THE FINE ARTS—128th Annual Exhibition of Oil Painting and Sculpture, at the Pennsylvania Academy, Jan. 29-Mar. 19. Work received until Jan. 9, cards until Jan. 7. Open to all American artists. Media: Oils and sculpture. Awards: Edward T. Stotesbury Prize, Mary Smith Prize, Temple Gold Medal, Lippincott Prize, Jennie Seman Gold Medal, Carol H. Beck Gold Medal, George D. Widener Memorial Medal, James E. McClees Prize. Address: John Andrew Myers, Secretary.

PHILADELPHIA SOCIETY OF ETCHERS—6th Annual Exhibition, at Grand Central Art Galleries, New York, and Newman Gallery, Phila., Dec. 1-31. Closing date not announced. Open to all American artists. Fee for non-members, \$1. Media: all metal plate. No prizes. Address: Hortense Ferne, Sec., Fuller Bldg., 10 S. 18th St.

PHILADELPHIA WATER COLOR CLUB—30th International Water Color Exhibition, at the Pennsylvania Academy, Nov. 6-Dec. 11. Work re-

[Continued back on page 17]

A Review of the Field in Art Education

A Radio Tie-Up

The University of Kentucky is sponsoring a series of radio talks on "Great Paintings in America," to be given by Edward Warder Rannells, head of the art department, over station WHAS of Louisville. The university has formed a tie-up with the Louisville *Courier Journal*, which each week before the broadcast will reproduce in rotogravure the pictures to be commented upon.

There will be eight talks in the series, which began on Sept. 29. They are: "Eight Bells" by Winslow Homer, Sept. 29; "Whistling Boy" by Frank Duveneck, Oct. 6; "Toilers of the Sea" by Albert P. Ryder, Oct. 13; "Caritas" by Abbott H. Thayer, Oct. 20; "Miss Van Buren" by Thomas Eakins, Oct. 27; "Uncorns" by Arthur B. Davies, Nov. 3; "Portrait of My Mother" by George Bellows, Nov. 10; and "Babette" by Eugene Speicher, Nov. 17. Anyone wishing copies of these talks for reference, together with useful bibliographies and lists of works for each talk, should write to the Publicity Bureau, University of Kentucky, Lexington. The purpose is to stimulate interest in American art and American traditions. They are calculated to be especially valuable to schools, art organizations and club groups.

Each talk will deal with the author of the painting as an artist, as a man and as to his place in American art. The technical side will be balanced by human interest. An excerpt from Mr. Rannells's talk on Winslow Homer's "Eight Bells" follows: "Winslow Homer painted the sea. If you have ever smelled salt water, if you have ever listened to the slow pounding of waves on a rocky shore, or braced yourself against the wind and watched fishermen's boats come in, you can experience it all again in the presence of his paintings. The very tang of the salt-sea air is in them.

"From the very beginning American painters have tended towards a factual kind of painting. They have looked at things and recorded the appearances of things—they have illustrated; they have described. This is a healthy point of view as long as one has not seen the masterpieces. Few of the earlier men ever did. Homer did not look at them. He stands squarely in this main stream tradition of realism in all American painting.

"The realist puts his faith in subject matter. Very often the merit in his work depends on that. The painters of eighty years ago believed in the importance of the American scene, and patriotically they copied it. Their works survive as historical documents. Seldom do they live as works of art. Art is

a manifestation of the human spirit; its meaning is not to be found in the externals of things. Only rarely does the avowed realist become the great artist. Winslow Homer is one realist who did. . . .

"I have said that Homer was unsociable. Perhaps that needs to be qualified. He was uncommunicative about everything but fishing. Any real fisherman, as he was, will sit and smoke and argue about fish and tackle until all hours of the night. But he seldom opened up on any other topic. He hated art talk, showed no interest in news of other artists; he was never willing even to talk about his own work. He had no theories about it other than that he painted what he saw and there it was—look at it—why talk about it!

"But there is more in Homer's art than this. . . ."

Thurn to Teach in Boston

The School of Fine Arts, Boston, announces the addition of Ernest Thurn to its staff for the coming season. Mr. Thurn, who was for three years assistant to Hans Hoffmann in Munich and for the last few years has conducted a successful Summer school at East Gloucester, will be in charge of the life classes in drawing. The Boston *Herald* draws significance to the fact that for the second time within a year the Boston schools, long established and widely known for sound academic training, have made an effort to modernize their faculties. The Boston Museum School of Fine Arts had previously taken two graduates of the famous Slade School of London for its heads.

"While Miss Katherine B. Child, director of the School of Fine Arts, does not import a European painter for her students," said the *Herald*, "she has chosen Mr. Thurn as an artist who is thoroughly familiar with the best contemporary foreign work. He is well grounded in the classical traditions as a former student of the Chicago Art Institute and the Académie Julian in Paris. For a period he conducted a school in Italy, and the last few Summers a most successful one at East Gloucester. . . . Mr. Thurn advocates a thorough academic training, but that it should be, at the same time, based upon movement and rhythmic impulse rather than on the old method of copying anatomically and perspectively."

Harvey Dunn to Teach

Harvey Dunn, widely known illustrator, will conduct a special evening class in illustration this season at the Grand Central School of Art, in the Grand Central Terminal, New York. Classes will begin Monday, Oct. 3.

Training Restorers

A proposal has been made by a group of nine Austrian museum directors and government officials for the establishment of training schools for art restorers, according to the *Museum News*. The plan, addressed to the International Museums Office in Paris, calls for the creation of centers of instruction in restoration technique and the issuance of certificates of competence through examinations. Control of certificates would be in the hands of the government department concerned, or of recognized museum authorities.

Instruction would include all the trades necessary for expert work in restoration and, in addition, acquaintance with chemistry, roentgenology, etc., in the inspection and treatment of art works. The proposal stresses the desirability of giving the instruction a broad character, covering all the various techniques and materials. Specialization would come later, as in the medical profession.

By reason of the protection given to competent restorers, the sponsors also hope to encourage them to impart their methods, now often kept secret or passed on to only a few initiates.

Ennis School to Open

The George Pearce Ennis School of Painting, 681 Fifth Ave., New York, on the top floor, will open on Oct. 15. It is the intention of Mr. Ennis, who will personally direct the classes, that the school shall offer the student the opportunity of acquiring a firm foundation in the fundamentals of art. There will be no commercial classes, as the curriculum is dedicated to the furtherance of the fine arts, but the instruction will be designed along such practical lines as to benefit any student, even if his interest primarily be commercial art.

Classes will be given in oil and water color painting, and in the graphic arts, with the study of composition forming a definite part of each course. Intensive study will be done in the life classes from both the figure and the costume model, as the director is an exponent of the belief that thorough understanding of the human figure is essential.

A Prize in Artists' Materials

Robert Rosenthal, of 41 East Eighth Street, New York, has devised a new plan for encouraging art students by offering a prize of artists' materials worth \$50 to the students of the Metropolitan Art School. The school annually gives a \$250 scholarship and gold medal to the best student during the entire term. Mr. Rosenthal's prize will go to the student next in merit.

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53 Years Ago

That the trials of artists are now pretty much what they were a half century ago is proved by a faded old clipping from the *Boston Transcript*, dated in December, 1878, which Will H. Low has sent to THE ART DIGEST. It is a "take-off" letter written by a Boston woman to the painter, Miss E. H. Bartol, after listening to a conversation at the Doll & Richards Gallery in which a visitor tried to tell the artist how to "blend" her work. Miss Bartol gave the letter to Mr. Doll, who passed it on to the *Transcript*. The missive is signed "Mrs. Teresa Highjinkstone," of Beacon Street. The old clipping was bequeathed by Miss Bartol to the woman who wrote the letter.

"At Doll's, yesterday," it reads, "I saw a picture of yours, of a girl holding a cat—not uncommon subject—pretty sentiment. I wish to correspond with you on the subject of the aforesaid picture, as, if the price comes within my means, and if you are willing to meet a demand or two of mine in connection with the picture, I shall be willing to oblige you by buying it. First, I cannot pay you more than ten dollars; secondly, I want the 'cat' changed into an English pug—my daughter's dog shall sit for you, and she will support 'him' while you paint. I desire that the child in the picture shall more resemble my little girl who owns him. I shall want the nose of the child more 'tip-tilted,' and the mouth a trifle larger—an inch would do it. The eyes will have to be slightly altered. One more thing I must ask, namely, that you will paint over the large white bald place on the girl's head, as my child has a good growth of hair, as I cut it every full moon, and also use freely 'Kathairon's Hair Reviver.' Then I shall want the background magenta instead of its present color. My little girl has a refined taste, and likes the color and pug dogs. One more suggestion I would make: Of course the picture is not finished, is only a mere sketch. I desire to have it complete, and wish you to use a blender; an application of it more frequently would improve your attempts. I use a blender in my works—use it first and seldom have to do more to my pictures afterward. Of course if these alterations should not suit me, you will bear your disappointment with Christian fortitude, as I certainly shall not want the picture. If they do suit me you will, of course, not charge extra for the change, as you will have had the pleasure of my society, my daughter's and my dog's and the benefit of my valuable hints, which will serve you as you advance in age and your pictures become famous. Remember, above all things, the blender."

Enroll Seven in Museum Course

The Newark Museum has enrolled five women and two men in its 1932-33 apprentice class for museum work. These students were selected from about 50 applicants, and include graduates from Princeton, Smith, Wellesley, Barnard, Wheaton and San Mateo (Cal.) Junior College.

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How Art Can Enter a Story-Telling Picture



"Bacchus and Ariadne," by Titian.

As an example of how art analysis can be made understandable for the layman, the following is reproduced from the art department of the *Rocky Mountain News* of Denver, presided over by Mr. Cyril Kay-Scott, director of the Denver Art Museum.

A reader had written to Mr. Kay-Scott, saying he had seen Titian's "Bacchus and Ariadne" in the National Gallery, London, and adding: "It seems to me that this picture tells a story if any picture ever did. Is there any explanation to it besides its story? I confess I don't get some of the things you read into painting. To me a picture is a picture of something, and this one is about Bacchus and Ariadne. Am I right or wrong?"

Mr. Kay-Scott asserts that the inquirer is both right and wrong, and continues: "He has picked one of the pictures which is most often chosen by critics and teachers to illustrate the compositional and plastic power and meaning of painting quite aside from the subject matter. It has been frequently analyzed from this standpoint. Sir Joshua Reynolds was one of the first to explain it in detail and Professor Solomon one of the most recent to go minutely into its structure.

"Now, let's see what is happening in this picture. In the first place note that the general shape of the figure groups is pyramidal, crowned with the flying drapery of Bacchus, thus giving both solidity and life. The subsidiary movements within this dominant area all relate themselves to this waving drapery at the peak.

"One movement starts from the drapery, curves through the right arm of Bacchus, along

the left arm of the man with the snake, then through his thigh to the left foot of the bacchante and via the dog and still life to the lower left corner of the canvas. Another movement starts from the lower right of the picture, runs up the legs and back of the man behind the snake charmer, along the upheld object in his hand, across the small Silenus, rising again along the curved arms with the tambourine. On the left of the picture is a beautiful relation between the crowning drapery and the folds of the dress of Ariadne which turn upward and across in a pointing gesture toward it.

"Within the general group is another massing, also pyramidal in shape, made up of the snake charmer, the bacchante with the cymbals and the little satyr and his dog. This little satyr is a key mass. He prevents the canvas being cut in two by the strong vertical composed of the larger tree trunk and the central bacchante with the cymbals. He restores the forward movement in the composition as well as adding vividness and plastic strength and interest to the horizontal spotting. This small figure accomplishes far more than this. He, with his dog and other belongings, keeps the base of the pyramid from being concave, which would weaken it and give it an insecure feeling. Such a concavity would echo the arch of the upper line of the whole figure group rendering it compositionally banal. More than this he cuts through the chariot wheel which, without him, would be an arbitrary detached curve not assimilated into the picture.

"The man at the extreme right with his upraised arm lifts the line parallel to the

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frame so that a static or mathematical descending vertical parallel to the frame is avoided. Bacchus points into the picture, enhancing the feeling of depth and three dimensions. His descending foot further cuts through the wheel so that this difficult mathematical curve is reconciled and related to the more subtle curves of the figures.

"Note particularly the bacchante with the tambourine, how her arm relates to that of Bacchus, how she is the connecting link that brings the Silenus in the background into the whole design, thus adding fresh planes to the composition in general. Observe how beautifully the trees are used. The two trunks give a feeling of strength and fullness and as verticals are more easily related to the three figures below them. The foliage against the sky points the eye to Ariadne, thus drawing her naturally into the entire compositional scheme.

"The cloud at the left similarly carries over the interest from the other side of the canvas. The leopards are muted in shadows so as not to detract from the principal masses or figures. The horizontal cloud in the sky likewise obviates what would otherwise be too big an inert mass of blue, the partly isolated white cloud on the left aiding this and aiding the relation between Ariadne, Bacchus and the canopy of foliage above him.

"The color disposition in the original is in amazing harmony with the mass distribution, and every movement I have pointed out is enhanced by superb color mechanics. The points of greatest plastic importance are correctly lighted. The spaces between are correctly neutralized. The distribution of warm and cool is almost perfect.

"I am sorry we cannot reproduce this masterpiece in color for our readers. I hope those who cannot see the original will study it in color reproduction. Read Sir Joshua Reynolds' discourse in which he illustrates from it the technical rules of color harmony. Ponder his reasons why Titian dressed Ariadne in cool blue so that she would balance and support the group to her right which is composed chiefly of warm colors. Ponder his reason why Titian gave her a red scarf to relieve her figure from the sea which is behind her, and to carry a hint of the mellow warm over to her cool draperies so she would not be separated from the rest, just as he gave a bit of her cool blue shade to the drapery of one of the bacchantes to knit his composition more firmly.

"Aside from all these and other things, Titian's Bacchus and Ariadne tells about Bacchus and Ariadne much as a well known piece of Debussy's music tells about the afternoon of a faun. Anyone who considers that the story is all, or the chief part of a painting or a sonata, should read the story in a book. He's simply wasting his time looking at pictures or listening to music. Painting and music begin where the story ends. Anyone who can't grasp this will never get anything out of either painting or music.

"There are no accidents in art. All inspiration must be supplemented by knowledge. Titian's Bacchus and Ariadne is a perfect example of this. Not a line, a spot or a brush stroke was put down without a definite and reasoned plastic purpose. Therefore, the picture is a great lesson to artists and laymen. It is a masterly orchestration of tone, color, rhythm and structure entirely apart from its subject matter. The 'story' is of about as much importance as the 'story' of Beethoven's Fifth Symphony."

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Art Competitions

Six competitions open to amateur artists and art students all over the world have been announced by the London publication, *The Artist*. The sponsors are desirous of having American works strongly represented. Information regarding entry forms and conditions may be had from the New York branch of *The Artist*, 265 West 34th Street. Closing date for entries is Dec. 31.

The branches of art for which entries are invited, together with the judges, are: oil painting, Bertram Priestman, R. A.; water color, W. Russel Flint, A. R. A.; etching and drypoint, Malcolm Osborne, R. A.; pastel painting, Terrick Williams, A. R. A.; illustration (pen and ink, wash, charcoal, crayon or oils), Arthur Ferrier; poster designing, Gregory Brown. Gold, silver and bronze medals, each accompanied by a diploma, will be awarded to the winners in each of the six classifications. The winning designs will be reproduced in the March, 1933, issue of *The Artist*.

A Balanced Staff

A number of well known Woodstock artists will be members of the faculty of the Van Emburgh School of Art, Plainfield, N. J., during the coming season. John F. Carlson, Yasuo Kuniyoshi and Joseph Billel will conduct the painting classes; Paul Fiene, also of the Woodstock colony, and Reuben Nakian of New York will be in charge of the sculpture classes; Dudley Gloyne Summers will teach illustration and composition. Marjori Van Emburgh, the director, again will direct the school of design, and William Hickman the classes in advertising and poster.

The Van Emburgh School was started in 1926 and has since grown far beyond the modest expectations of its founder. Started with only commercial art classes and with students from the surrounding New Jersey communities, the response was such that fine art courses had to be added almost immediately. At present, the school of fine arts is even larger than the school of design, and students are being drawn from as far away as the Middle West. From the first an effort has been made to keep a balanced teaching staff in order to present both the academic and modern viewpoints.

A Mural Atelier

Edith Emerson of the National Society of Mural Painters will conduct the Philadelphia Atelier of Mural Painting, with the co-operation of the Beaux Arts Institute of Design, New York. There will be eight monthly projects issued by the Beaux Arts Institute, and criticisms by leading Philadelphia architects and mural painters. The object is to assist the student to prepare his designs in a professional way and to come into contact with architects calculated to make architectural aims and requirements clear to him.

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(Near 56th St.)**Women's Dept.***[Continued from page 19]*Art League Exhibits and for the National
Soap Sculpture Exhibit.

New Jersey; Chairman, Mrs. Wemple

"New Jersey Day" will be held in the New Jersey State Museum at Trenton on Oct. 7th. An exhibit of painting by "Pop" Hart has been arranged, with a talk about his work. On the same day, in the afternoon, there will be an exhibit of paintings in the Library Museum of Hopewell, where the club women will also be interested in the permanent collection of old costumes, jewelry and other Americana. A round table conference will be held at the Berkeley Carteret, Asbury Park, Oct. 21, at which time all the club presidents and department chairmen will gather to talk over the plans for the year. Mrs. Wemple, the enthusiastic new chairman, says she will especially stress that part of the yearly program designed to make the club woman art patrons, because it has never before been so necessary to help the artists in a practical way. The topic is "Living American Artists." The purchase of their work will be urged.

Illinois

The plans of the State Chairman of Art, Mrs. Clyde E. Clarkson, were given in the September issue. Mrs. Emily Hawley Sherman, Chairman of the Ninth District, now presents her platform for the coming year. She says she will stress the encouragement of American artists in general and community artists in particular. All clubs are asked to sponsor a high standard of beauty and promotion of art in all its forms. They are asked to abolish bare walls; to urge the ownership of American paintings and bronzes; to remember that the way to make the nation a seat of culture is not to import art, but to uphold, sustain, and develop our own. Other suggestions include the inspiration of sculpture and good paintings in the schools, the display of art exhibits in the schools and school art in the clubs. Many art tours have been planned and they will be announced later. A pilgrimage to the Art Institute and the Chicago Art Galleries will be made on Nov. 9, with other district art chairmen as guests. Mrs. Sherman will use *THE ART DIGEST* questions throughout the district, and will also feature them in the Edgemere Woman's Club Art Department meetings, October to May. She will give lectures to clubs in the district twice a month on Contemporary American Art and will feature an art contest for 7th and 8th grade school pupils, with awards.

Pennsylvania

Mrs. J. Bertram Hervey, State Chairman, is busy with the 37th Annual Convention to be held in Philadelphia, October 10 to 14. A fine exhibit of American woodcuts, etchings, oils and water colors will be held, and one of the speakers will be Kennard L. Wedgwood, who will speak on Sarah and Josiah Wedgwood and will bring some old pieces of Jasper and other interesting material to illustrate the talk.

Space will not permit the mention of other state programs until next issue.

It is gratifying to know that almost all of the present state art chairmen have taken *THE ART DIGEST* for years and are enthusiastic over the new department.

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National Treasurer: GORDON H. GRANT.....137 East 66th Street, New York City
National Regional Committee, Chairman: GEORGE PEARSE ENNIS, 67 West 87th St., New York City
National Lectures Committee, Chairman: FRANK HAZELL.....321 West 112th Street, New York City

The Meaning and Importance of "TECHNICAL STUDIES IN THE FIELD OF THE FINE ARTS" Published for the Fogg Art Museum, Harvard University

The mailing of copies of the first issue of *Technical Studies* to all members of the League is significant mainly of two facts:

1—There has been launched the most important project ever attempted in America to give to professional artists and restorers the best obtainable information about art technic. This has the backing of trained scholarship, a great university, its important art museum, and of an important foundation. These combined are capable of undertaking research in the field of art technic, and to review or to verify published investigations made under other auspices here and abroad, and to publish the results in dignified format.

2—The American Artists Professional League has been considered by the journal's managing editor, Mr. George L. Stout, to be a sufficiently important cross-section of the professional artists of America to warrant mailing to every member of the A. A. P. L. a copy of Volume I, No. 1 of *Technical Studies*.

The National Technical Committee of the League hopes that an ever-increasing amount of space in *Technical Studies* may be devoted to the technical problems of our contemporary artists, so that they may become universally well informed about all permanence assuring factors. This is something of vital importance to living art.

The problems of restoration of the works of old masters is of interest to museums and collectors. This is of obvious importance.

But partly on the response of the members of this League may depend how much space *Technical Studies* may feel justified to devote to present-day technical problems. There is here something of tremendous meaning to the whole profession. We ask our far-flung membership to give thought to it, and to act, individually, in accord with their reaction to a great opportunity.

St. Louis Attendance Grows

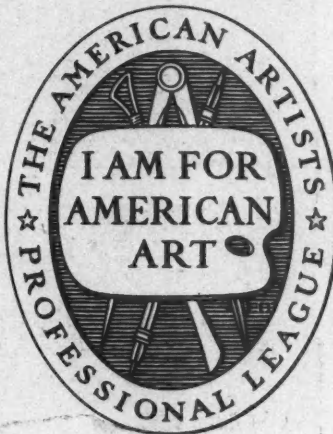
The annual report of the City Art Museum of St. Louis, just published, shows that the attendance for the year 1931-32 was 319,000, a gain over the previous year of 36,000. The increase took place mainly in the Winter months.

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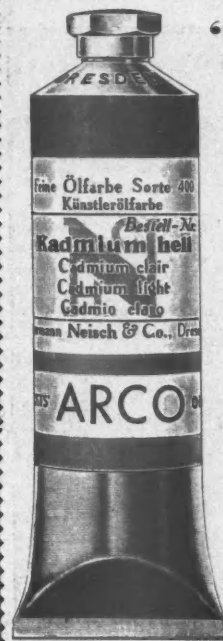
Name

Address

[If you do not wish to mutilate your copy of THE ART DIGEST, use a separate sheet of paper.]

"September" and "October" Stolen

The Minneapolis Art Institute reports the theft of five paintings from its permanent collection. Two are by the Milwaukee artist, Peter Raftier, and are entitled "The Pond" and "September." The others are "October" by Roy Brown, "In the Delaware Valley" by Cullen Yates, and "Marine" by William Ritschel.



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A Chinese Panel



Fresco Figure of Avalokitesvara.
Yuan (1279-1368).

A Chinese fresco panel representing a Bodhisattva, believed to be of the Yuan Dynasty (1279-1368) has been given to the Chicago Art Institute by S. Yamanaka. Although of an immense size itself, the panel is thought to be a fragment from a much larger fresco.

Representing Avalokitesvara, the deity of compassion who is frequently portrayed as one of the two principal attendants upon Amitabha, the Buddha of boundless light, the Chicago panel was on the left of the Buddha, while a similar figure must have been on the right.

The colors are much worn in places and consist mostly of pure iron red for the robe, a pale green for the floating scarfs, a light clear blue for the background and yellow ochre for the flesh tones. Sweeping black lines outline all the forms, giving the whole design somewhat the effect of stained glass. Unlike true fresco, these colors were applied on dry plaster and have an appreciable relief.

He Caught the Dying Glow of Venice's Day



"The Martyrdom of St. Laurence," by Giovanni Tiepolo (1696-1770).

The last agonies of Saint Laurence, martyred on a gridiron above a slow burning fire for refusing to reveal to the Roman Emperor the hiding place of the Church's treasures, are depicted in this recent acquisition of the Minneapolis Institute of Arts, a small round canvas by Giovanni Battista Tiepolo (1696-1770). Though obviously a study for a ceiling fresco, there is no record that the project was ever completed. Tiepolo's conception shows the Saint lying on his bed of torture just before he uttered the words: "Assatus sum; jam versa et manduca!"—"I am done; now turn me and eat me!" At the lower edges of the picture the witnesses look on in horror at the spectacle, their eyes on Laurence, whose head and shoulders can just be seen upon the gridiron raised to the angels.

The Institute's *Bulletin* calls the painting a typical example of Tiepolo's historico-mythological works: "Though less than 18 inches

in diameter, the artist in this small study has conveyed that sense of boundless, immeasurable space that was so conspicuously his gift . . . It has been said of Tiepolo that he was the last of the old painters and the first of the moderns. That he profited by the great and spacious canvases of Titian, Tintoretto, and Veronese is obvious. It is less obvious, perhaps, but no less true, that nearly all the great decorators of the XIXth century were inspired by him.

"Tiepolo was born at the very end of the XVIIth century, a time when the dazzling sun of Venice's great day had already dipped below the horizon. But, to carry the analogy further, the western sky was still crimson and gold with reflected brilliance. It was at that time that Tiepolo flourished, and that moment which he caught and perpetuated in his extraordinary paintings."

The "Center's" International

The College Art Association's "International Exhibition—1933" has been invited to Rockefeller Center for a showing from Feb. 10 to 27, following its initial presentation at the Worcester Museum during January. The 27th floor of the RKO Building has been placed at the disposal of the association for the hanging of the 400 canvases which comprise the show. This generous space makes possible the grouping of the paintings by nationalities in individual rooms. Present indications are that the exhibition will be one of the most important events of New York's new art season.

Coinciding with the opening of the International at Worcester on Jan. 1, the College Art Association will inaugurate an artists' co-operative to be known as the College Art Artists' Co-operative, and devoted to aiding and encouraging artists by means of purchases

through the association and other organizations. To further this project the association plans to charge a nominal admission fee to the International in New York. The sponsors will not offer any cash prizes at this exhibition, but plan to award, with the co-operation of various foreign representatives to this country and of organizations, associations and individuals interested in contemporary painting, a series of purchase prizes for the acquisition of those paintings which will be deemed most important.

Sporting Prints in Cincinnati

As its opening feature of the new season the Print Department of the Cincinnati Art Museum offers a varied collection of English sporting prints, until Nov. 14. In addition to loans from local collectors, M. Knoedler & Company and the F. H. Bresler Company have lent rare examples of coaching, hunting, racing and boxing prints.

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